THE PALACE OF SONG

GEO. F. ROOT.

PUBLISHED BY

John Church & Co.
CINCINNATI.

Root & Sons Music Co.
CHICAGO.

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THE PALACE OF SONG:

A Collection of New Music

ADAPTED TO THE WANTS OF

SINGING CLASSES, CHOIRS, INSTITUTES AND MUSICAL CONVENTIONS,

WITH APPROPRIATE

INSTRUCTIONS, RULES, TABLES OF REFERENCE AND REVIEW QUESTIONS.

BY

GEORGE F. ROOT.

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The Nature of Musical Terms and Definitions.

No one wishes to change our word "measure" because the musical measure is so different from other measures.

No one wishes to change our word "scale" because the musical scale is so different from a weighing scale.

No one wishes to change our word "key" because it does not unlock a door or trunk, nor "accidental," because its musical use is never by *accident*.

So we need not desire to change "natural" because the musical natural has no *naturalness*.

(For that is the fact about it; there is no more of the common meaning of the word "natural" belonging to it, when used in music, than there is of the common meaning of "accidental," "key" or any of the other words above mentioned, when they are used.)

So with "beat," "brace," "degree" "sharp," "flat," and all the rest; it is of no consequence what their common meanings may be, or whether they have any common meanings at all. *No science, art or occupation, goes out of itself to seek the meaning of its technical terms.*

To make this whole matter more clear, a table or glossary is appended, showing our principal words and terms, not only with their musical meanings, but with some of the meanings that they have outside of music.

WORDS THAT ARE USED FOR MUSICAL TERMS.

Consisting of those that are used with technical musical meanings *at variance* with their common meanings;

Those that are used with technical musical meanings *similar* to their common meanings;

Those that are used with *common* meanings;

Those that have *no common meanings;* and

Those words from foreign languages that have *no meanings to us except their musical ones.*

Also, some of the technical meanings of our musical words in other sciences, arts or occupations.

Accent.—Common meaning stress on certain syllables in language. In music stress on tones, usually coinciding with accented beats, but sometimes at variance with them. (See Syncopation.)

Accented beats.—Prominent beats regularly recurring. Also applied to the motions that manifest them.

Accidental.—Common meaning, by accident. In music, a sharp, flat, or natural, elsewhere than in the signature-place. (Double-sharps and double-flats are always accidentals.) Nothing of the common meaning of "accidental" is in its musical use. (See *Chromatic characters* and *Chromatic scale.*)

Bar.—Common meaning, an iron or wooden rod or rail to prevent entrance or egress. In music, the perpendicular lines that help to represent measures. In legal parlance, the fraternity of lawyers, judges, etc. In hotels, saloons, etc., the place where liquor is served and drank.

Beats.—Common meaning, strokes or blows. In music, pulsations in the mind, regularly recurring while performing or hearing music. The same word is also applied to motions of the hand or baton, that sometimes manifest these pulsations to the eye. Here is an example of the convenience and economy of having the same word for two things where it can be done without confusion, as in this case. Beat is not only the name of the pulsation, but of the extension, as it were, of the pulsation, out into the hand, where it can be seen. A second word, either for the pulsation or the motion, would be unnecessary and superfluous.

"Beat," among watchmen and patrolmen, is the particular distance or space assigned them to watch or walk. There is nothing of the common meaning of the word in this technical use of it.

Brace.—Common meaning, a stay or support. In music, the character that connects two or more staffs to be used simultaneously.

C, D, E, F, etc.—Letters are not used in music (unless the clefs be called letters,) but the names of letters are used to name something very different from letters, viz., tones as to absolute pitch.

Chord.—A musical term. A tone family of at least three tone-pitches heard simultaneously.

Chromatic characters.—Sharps, flats and naturals, when they are used to represent chromatic tones. It will be observed that accidentals are not always chromatic characters. They often aid in representing diatonic tones (regular members of keys) in modulations.

Chromatic scale.—No meaning outside of music. In music a scale of thirteen diatonic and chromatic tones, in the following order; Ascending—one, sharp one, two, sharp two, three, four, sharp four, five, sharp five, six, sharp six, seven, eight. Descending—eight, seven, flat seven, six, flat six, five, flat five, four, three, flat three, two, flat two, one. It will be observed that these numeral names having the word sharp or flat before them, are always (when properly considered) chromatic names. F sharp may come into a tune in the key of C, as a diatonic tone, or it may come in as a chromatic tone; if the former, it must be in a modulation to some key in which F sharp is a regular member (diatonic), and then should receive a diatonic name, as seven in the key of G, or three in the key of D. Sometimes accidentals are called sharp four or flat seven, or by some other chromatic name, when they really represent diatonic tones in some other key, and should have the diatonic names which are the simple numeral names, one, two, three, etc.

Chromatic tones.—No meaning outside of music. In music, tones that are not diatonic (members of the key), occurring in connection with the tones of a key.

Clear-tone.—The name of a tone-quality, used in music with something like its common meaning.

Clef.—A French word, meaning key; has no common meaning in the English language. In music, the character that makes the staff represent certain tone-ranges or compasses as much as possible within the five long lines and their spaces. There are different clefs to accommodate different voice or instrument ranges, or, compasses.

Close.—A name given by some musicians to the double or triple bar at the end of a piece of music, used there instead of the word "double bar."

Compass.—Common meaning, a nautical instrument. In music, the range or extent of tones that a voice or an instrument produces.

Degree.—Common meaning, a step or portion of progression. In music, a line or space of the staff. Incorrectly used in the phrases, "degrees of the scale," "degrees of the key," or "chord," or "interval." There is but one correct use of this word in music, and that is the one indicated above. We say properly, "degrees of the staff."

It should, perhaps, be said here that we use words temporarily, for explanation, that elsewhere have technical meanings; for instance, that every tone has a certain *degree* of audibility, which is called power. This is not a technical, but a common use of the word degree.

Diatonic tones.—No common meaning. In music, the regular members of a key. Diatonic tones may be said to have a *natural* sound, using that word with its common meaning, while chromatic tones are more unexpected and artificial; but it should be carefully observed that diatonic tones are often named with the word "sharp" or "flat," and represented with the aid of the characters bearing those names, and that chromatic tones are as often "natural," showing that in music the terms "sharp," "flat," or "natural" have nothing to do with naturalness or its opposite.

Dotted whole, dotted half, etc.—No common meaning. In music, the names of certain relative lengths and their signs.

Double-bar.—The name given to the thick bar or the combination of two or three bars that shows where the line of poetry ends in a piece of music, or that shows the end of the piece itself, or a section of it. (See Close.)

Double sharp and double flat.—No common meaning. In music, the names of characters that change the signification of lines or spaces that are already sharped or flatted. These words—sharp, flat, double sharp, double flat, and sometimes natural—are also used in connection with the names of letters as names of pitches, as C sharp, B flat, F double sharp, etc. Each tone however named, is sometimes so related as to have a simple or *natural* effect, (using that word with its common meaning,) and sometimes so related as to have an odd or more artificial effect. The names sharp, flat, and natural, have no significance at all in these respects. (See *Diatonic tones* and *Chromatic tones.*)

Flat.—Common meaning, level. In music the name of a character that changes the signification of a line or space. In common life, a stupid person. A story or part of a story of a house or hotel.

Half-step.—No common meaning. In music, the smallest difference of pitch (interval) used. Used for measuring purposes. In military parlance, a kind of step.

Interval.—Common meaning referring to time. In music, the difference of pitch between two tones; also, the general name for musical effects produced by two different tones heard at or near the same time. In agricultural parlance, a strip of meadow-land.

Key.—Common meaning, an instrument to unlock with. In music, the name of a family of tones whose family or relative names are key-note (or one, or eight), two, three, four, five, six and seven. Also, for harmony purposes, having the family or relative names, tonic, supertonic, mediant, subdominant, dominant, submediant, and subtonic or leading note. In mathematics, "key" is the name of a book of solutions of mathematical problems. In mechanics, it is the name of a kind of wedge. (See Key-relationship.)

Key-note.—This and the word "leading-note" are the only uses of the word note in music that refer to pitch. Perhaps key-tone and leading-tone could be substituted, but the popular use of the former in common life will make it difficult. One is said to have struck the "key-note" of popular feeling who has said or written of done something around which the interests and sympathies of people gather. (See Key-relationship.)

Key-relationship.—This word is used to describe the characteristics or mental effects of the tone pitches of a key; probably because it is relationship that produces the characteristics or mental effects of tone pitches. For instance the pitch A having no plaintiveness in itself will immediately become plaintive if heard with C next above it. The tones of a major-key heard in any tuneful form will give to one, or do, a firmness and repose which entitles it to the name of key-tone, and to every other member of the family, a peculiarity or character which the singer remembers and by which he is able to reproduce it when he sees its sign.

Length.—Used in music with one of its common meanings—viz., duration.

Major and minor second, third, sixth, etc.—Musical effects (intervals) properly measured by the measuring intervals, half-step, step, and step-and-a-half.

It will be observed that the term "interval" is applied to two things—viz., the difference of pitch or distance (as it were) between two tones, and the musical effect that two tones produce. One is a matter of calculation (intellectual"; the other is a matter of feeling (emotional).

Measure—Common meaning, yard-stick, bushel, pint, etc. In music, a group of beats, or a grouping of beats caused by the regular recurrence of accented beats. The same word is also used to name the space between bars that represent the real measures to the eye. Another example of economy in naming. No confusion ever occurs because "measure" is thus the name of two things.

Modulation.—A musical term, meaning a change of key during a piece of music. In common life, speakers are said to "modulate" their voices, but the word, so used, has nothing of its musical meaning.

Movement.—Common meaning, motion. In music, the particular rate of speed or "time" of a piece of music. Each rate of speed or movement has its movement mark. (See moderato and other movement terms among "Foreign Words" at the end of this list."

Natural.—Common meaning, unaffected, pertaining to nature. In music, the name of a character that changes the signification of a line or space, acting sometimes like a flat and sometimes like a sharp; sometimes helping to represent diatonic and sometimes chromatic tones. As this character makes a degree mean just what it would if there were no character upon it, such a condition of a line or space is called natural—just as when a sharp is on a line or space it is said to be sharped, or when a flat is upon it, it is said to be flatted. The word "natural" has nothing of its common meaning when it is used as a technical term in music.

Note.—Common meaning, a short letter, or a written promise-to-pay. In music, a character that represents to the eye the length part of a tone.

Octave.—Common meaning, denoting eight. In music, the interval from a tone to the eighth tone above or below it, or the musical effect produced by two such tones together; also sometimes used to mean all such tones between such tones inclusive, as "play the scale one octave" or "two octaves." In literature, a similar word has reference to the size and form of a book, as an "octavo."

One, two, three, four, etc.—Commonly used as the names of numbers. In music, the names of related pitches.

Phrase.—Common meaning, two or more words forming an expression by themselves. Part of a sentence. Used in music with a similar meaning, viz. two or more tones having some completeness as a musical expression.—(See Section or Strain.)

Pitch.—Common meaning "gum of the pine-tree." In music, the degree of highness or lowness, acuteness or gravity of a tone. That property which, when perceived in a sound or noise, makes it a tone. In mechanics, the slope of a roof, or of any inclined body.

Power.—Common meaning, strength. In music, the degree of softness or loudness, or audibility of a tone.

The common and technical meanings of this word are alike in loud tones, but not in soft ones. It is true, a beautiful tone may be said to have power in the sense of influence, but it will have what the word technically means in music, if it is not beautiful. There are soft powers and loud powers. Every tone that can be heard has a power. (See "Foreign words" at the end of this list.)

Quality.—Used in music with its common meaning—the character, texture, or individuality of a tone (sad, joyful, sympathetic, flute tone, violin tone, etc.) (See "Foreign Words")

Rest.—Common meaning, repose after exertion. In music, the silence that sometimes takes place in a piece of music; also the name of a character that represents or indicates such silence.

Rhythmics, Melodies, Dynamics.—Technical names of departments in music.

Scale.—Common meaning, an instrument for ascertaining weight. In music, eight tones of a key in the following ascending or descending order: One, two, three, four, five, six, seven, eight; eight, seven, six, five, four, three, two, one. The scale is in its most satisfactory form when it is from one key-tone to the next inclusive (one to eight or eight to one); but it is still the scale when the tones of a key go from two to the next two above or below, or from three to three or four to four, etc. This is a favorite word for technical uses in other matters, "scale of prices," "scale of weights," etc.

Section, (or Strain.)—A number of phrases completing a part of a piece of music, often indicated by a double-bar. (See Phrase.)

Sharp.—Common meaning, pointed or edged. In music, the name of a character that changes the signification of a line or space. In common life, a keen or quick-witted person. In military parlance, punctual."

Signature.—Common meaning, a person's written name. In music, that by which we know what key the staff represents after the clef is placed upon it. In printing, that by which the printer knows how many pages to print at once (in a form), and where the forms begin.

Signature-place.—Common meaning, the place in a document where the signature is written. In music, a small section of the staff, just at the right of the clef, where musicians look to see what key the staff represents.

Somber-tone.—The name of a tone-quality, appropriate for serious expression. Used in music with something like its common meaning.

Staff.—Common meaning, a stick to walk with. In music, horizontal lines and spaces that represent the pitches of tones to the eye. In military parlance, officers in attendance upon a superior officer.

Step.—Common meaning, a pace; an advance made by one removal of the foot. In music a difference of pitch (interval) as large as two half steps. Steps and half-steps in music are nothing to hear. They measure the intervals that are heard,—major and minor sounds, thirds, etc. The word "step" is much used in all sciences, arts, and occupations to describe gradations or stages of progress.

Step-and-a-half.—No common meaning. In music, a difference of pitch (interval) as large as three half-steps. The measure of the augmented second.

Swell.—Common meaning, to increase. In music, a tone that is both increased and diminished in power. A slang term meaning a man in the higher walks of life.

Syncopation.—This word has both a literary and medical meaning. In music, it is a tone commencing on an unaccented beat and continuing through an accented one, or a tone commencing on the last half of a beat and continuing into the next beat. Syncopations compel accent upon unaccented beats, or upon part of beats, and so are at variance with regular accents.

Tempo.—An Italian word, meaning

time. Used in music in the sense of movement. After a change of movement in a piece of music, "a tempo primo" signifies that the first speed or movement is resumed. (See "Foreign Words" at the end of this list.)

Tie.—Common meaning, a knot or fastening. In music, the name of a curved line that makes two notes stand for one tone. In railroad parlance, the short joist or timber on which the rail is laid.

Time.—Common meaning, duration, or a portion or part of duration, much used in music in the phrases, "beating time," "counting time," "keeping time," "a good or poor timist," etc. But in all its musical use, there is nothing of its common meaning, excepting in the sense that it takes time to do anything. It refers here entirely to beats—indicating their correct or incorrect observance, etc. Incorrectly used in the phrases, "double time," "triple time," instead of double measure, etc., and in "faster time," "slower time," instead of faster movement, etc. (See Tempo.)

Tone.—Used in music with its common meaning. Elsewhere, this word is technical. In painting, "the *tone* of a picture." In medical parlance, the *tone* of the system." In either case, nothing of the common meaning of the word (a musical sound) is understood.

Transposi ion.—Musical meaning, similar to its common meaning—changing a piece of music from one key to another, by playing, singing or writing.

Whole, half, quarter, etc.—Common meaning, entire, complete, or mathematical divisions of the same. In music, the names of the relative lengths of tones, and in connection with the word note, the names of their signs.

FOREIGN WORDS.

Many words from foreign languages are used as musical terms, making a common language for musicians all over the world. A few of them have common meanings in the English language—notably, "Piano," and "Forte," which used together, name the most useful of our musical instruments.

The musical meanings of nearly all these foreign words are like their common meanings in the languages from which they come, although they may have no meaning to us outside of their musical ones.

Following are some of the principal foreign words as used in music, with their musical meanings:

Power names are nearly all Italian words, as follows: Mezzo, medium; Forte, loud; Piano, soft; Pianissimo, very soft; Fortissimo, very loud; Crescendo, gradually increasing; Diminuendo, gradually diminishing; Forzando, a sudden diminuendo or burst of sound. (A prominent power name is the English word "Swell," which means a crescendo and diminuendo joined in one tone.) These power names printed (or their abbreviations), are used as the signs or representations to the eye of the powers themselves.

Many quality names are also of this kind, viz: Giojoso, joyfully; Con dolore, with grief, etc. ("Clear" and "Somber" are English words, also referring to "quality.") Both power and quality are included in many of these foreign words, viz:, Maestoso, loud in power and majestic in quality; Dolce, soft and sweet; Affetuoso, soft, with tenderness and pathos, etc.

The names of movements are among the most used and best known of the foreign musical words—as Moderato, moderate or medium; Allegro, quick; Adante, rather slow; Presto, very quick; Adagio, slow, etc.

Other prominent foreign terms are "Da Capo," to the head or beginning; "Dal Segno," from the sign; and Fine, finis or end. There are many more musical terms that may be found in larger musical glossaries or dictionaries. Those given here will, however, illustrate the principle of musical naming.

WORDS IN MUSIC THAT ARE LIABLE TO BE MISPRONOUNCED.

A.—As a word, this should not be pronounced like a in "fate," but like u in us. Begin to say "us" but do not give the "s," and you will have the right sound of this indefinite article for such phrases as "a man, a tone, a singer." It is not *ai* man, *ai* tone, *ai* singer.

Adagio.—Ah-dah-gee-o.

Allegro.—Al-lay-gro.

Amateur.—Am-ah-ter.

Amen.—Ah-men.

Battle.—Not *bat-tul.* Keep the point of the tongue against the roof of the mouth just back of the front teeth during the entire pronunciation of the last syllable.

Bellini. — *Bel-lee-nee.* — Rossini, Donizetti, Verdi, and all Italian names ending with "i," have the same vowel sound in the last syllable,—exactly "ee" as in thee.

Called.—In reading or singing from the Bible, the termination "ed" may constitute a separate syllable in all such words as "call-ed," "reveal-ed," "belov-ed," "remov-ed," "establish-ed," etc.

Cantabile.—Can-tah-bee-lay.

Cantata.—Can-tah-tah.

Cheerily.—(See Merrily.)

Cradle.—Not *Cra-dul.* (See Battle.)

Crescendo.—Cresh-en-do.

Da Capo.—Dah Cah-po.

Dal Segno.—Dahl-sane-yo.

Dear.—Not *de-ur.* (See Hear.)

Dolce.—Dole-chay.

Direct.—Not *die-rect*, but as "i" in "differ." Same with divulge, digress, divert, hostile, fertile, etc.

Either may be pronounced *ey-ther* if desired in any but church music. (See Wind.)

Encore.—Onkore.

Fasten.—Not *fas-sen.* (See Listen.)

Fine.—Fee-nay.

Forzando.—Fore-tsan-do.

Fugue.—One syllable, *g* hard.

Grazioso.—Grat-see-o-zo.

Happily. — Not *hap-pu*, — as in thus. (See Merrily.)

Hasten.—Not *has-sen.* (See Listen.)

Hear.—Sustain the vowel "ee." Not *He-ur.*

Jerusalem.—Not *Jee-ru-sa-lem.*

Legato.—Lay-gah-to.

Listen.—In common speech, words of this kind are pronounced without the "t," as *lis'n, of'n, sof'n*, etc., and so they may be in singing, if they are uttered quickly as spoken words are, but if their syllables are prolonged, the "t" must be sounded. We cannot sing lis-se - - n, nor of-fe - - - n, nor sof-fe- - - n, but should sing list-e- - - n, oft-e- - - n, soft - e - - - n.

Little.—Not *lit-tul.* (See Battle.)

Marcato.—Mar-cah-to.

Merrily.—Not mer-ru, as in the word "rush" but the "i" as in "it," exactly as if the word was spelled mer-ry-ly.

Probably no vowel in the language is so frequently mispronounced in singing as this "i" in such words as the above, as "happily, busily, drowsily, angrily, haughtily, hastily, easily," etc. The danger is that the vowel sound of "u" will be substituted as mentioned above. Speaking each of these words with a "y" will show the true pronunciation, as "happy-ly" "busy-ly," etc.

Exactly the same pronunciation of the "i" should be observed in the second syllables of such words as "supplication," "application," "inspiration," and in hundreds of words like "oddity, felicity, simplicity, reality, locality, vocality, ability, vanity, quality, enmity, humanity, charity, verity, purity, deity, brevity, levity," etc., where the last syllable but one has the sound of "i" in "it," when properly pronounced.

Mezzo.—Met-so.

Moderato.—Mod-ay-rah-to.

My.—If to a short tone in secular music may have the sound of "i" in "midst," as "mi" heart, "mi" hand. (See Wind.)

Neither may be pronounced *ny-ther*, if desired in any but church music. (See Wind.)

Obligato.—Ob-lee-gah-to.

People.—Not *peo-pul.* (See Battle.)

Piano.—When a foreign word has come into familiar use, no effort should be made to give it a foreign pronunciation. "Piano," being now a good English word need not be pronounced *pee-ah-no.*

Presence.—Not *pres-unts.*

Pretty.—Prit-ty.

Primo.—Pree-mo.

Repertoire.—Rep-er-twor.

Scherzo.—Skaert-so.

Sempre.—Sem-pray.

Sickle.—Not sick-ul. (See Battle.)

Solfeggio.—Sole-fedg-ee-o.

Sotto voce. (See Voce.)

Staccato.—Stah-cah-to.

Temple.—Not *tem-pul.* (See Battle.)

The.—Nearly like "thee" when it precedes a word beginning with a vowel, and nearly like "thus" without the "s" when it preceeds a word beginning with a consonant. The two pronunciations are seen in the following line, "The earth is the Lord's."

Tiny; "i" as in "pin."

Trio.—Tree-o.

Virace.—Vee-rah-chay.

Vira voce.—Vee-rah vo-chay.

Voce.—Vo-chay.

Wind.—May be pronounced *wynd* in poems of a romantic character. In church music any pronunciation that attracts attention as being strange, should be avoided.

ON THE DISTINCT AND EFFECTIVE UTTERANCE OF WORDS IN SINGING.

Vowels are the emotional elements of words, — consonants the thought elements.

It is upon vowels that tones are prolonged, but the distinctness of words depends upon the proper utterance of their *consonants*.

There is, however, a difference in the nature of speaking and singing, which should, in this matter, be considered. It is this: In speaking, the voice goes quickly from one consonant to the next; there is little or no prolongation of the vowel sound, but in singing, the consonants are so separated by the prolongation of the vowels, and are so obscured (as it were) by the body of tone given to the vowels that they, the consonants, must be uttered with double force in order to be equally distinct with the ordinary speaking of them. Not that the music must always be loud in order that the words may be distinct, the tone upon the vowel may be pianissimo while the consonants which surround it are given with great distinctness and force.

In fact the appearance of earnestness and sincerity on the part of the singer depends almost entirely upon the attack he gives to the consonants; and this, independent of the kind of emotion he is expressing, or the power he is using. There is no power from pianissimo to fortissimo, and no emotion (quality) from the most sad or dispairing to the most joyful, that is not intensified and rendered more earnest and sincere by a forzando utterance of the initial elements of the syllables or words used, and these are nearly always consonants.

This does not mean that the words are to be chopped or shortened, (unless marked staccato.) The great art in singing words is to be able to sustain the vowels their full value and yet give the consonants with so neat and powerful a touch that they shall be distinct while the words are smooth and legato.

It is noticeable that singers who do not understand this art, get distinctness in singing as they do in speaking, by going quickly from consonant to consonant in a kind of staccato fashion.

It is well to practice each vowel element by itself to get it pure and exact, and drill on the consonant elements separately to get the muscles strong that articulate them.

There is no need of printing exercises here for this kind of practice, because it is far more successful and interesting to be done by *imitation*,—the teacher giving the example. See Normal Musical Hand-book, page 107, "Imitation Practice and Special Vocal training No. 3," and then look at the same kind of work after every chapter in that part of the book.

This is a great power, if the teacher will take the trouble to prepare himself to handle it. In connection with pronunciation is the favorite phrase of DON'T RUN YOUR WORDS TOGETHER.

This is a plausible, but not a wise direction if it leads pupils to chop their words.

In good speaking it often happens that words *must* be run together, one consonant must be the *end of one word and the beginning of the nert at the same time*; for instance, "'Tis sweet to tell," there is but one t sound for "sweet" and "to." Try and make two. Or "This sad day,"—there is but one s sound for "this" and "sad," and one d sound for "sad" and "day." Or, "Rise up poor soul,"—one sound of p. Separate these words and the phrases will be awkward. Even when such a phrase as "The soldier's tear," is properly given, a person *could* hear the word "steer" if he tried, or in the phrase "That lasts till night," he *could* hear "still night," but the ordinary listener would not think of such a thing, and the words should not be separated on that account. Of course when gross errors take place they shonld be corrected, but the effort should be not to disconnect words unless they are to be sung staccato or must receive some peculiar emphasis. They should, however, always be made perfectly distinct and intelligible to listeners.

EXPLANATION IN REGARD TO THE STAFF.

In our study, we have two separate things to deal with, viz.:—*tones* and *signs* of tones.

Tones are to the ear. Signs of tones are to the eye.

Lines and spaces are *signs*. They stand for the pitches of tones.

In some cases in music, the tone and its sign have the same name: for instance a swelling tone is called a "crescendo," and the sign of that form of tone (two diverging lines) is also called a "crescendo." A gronp of beats is called a measure;—so is its sign, (the space between two bars.) Silences in music sre called "rests;" their signs are called by the same names. But that is not the case with tone pitches and lines and spaces. Tone-pitches have one set of names, Lines and spaces, the things that stand for pitches, quite another. *Tone-pitches* are named C, D, E, one, two, three, tonic, dominant, sub-dominant, etc., but these are not the names of lines and spaces. If the "first line" were named "one" or "tonic" in one key, it might be five or dominant in another, two in another, three in another, etc., or if it were named E, it would sometimes be E flat and sometimes E sharp, and with a change of clef G, G sharp, G. flat, etc. All this would make confusion, whereas the true and only names of lines and spaces are "first line," "first space," etc. These are fixed and unchangeable. They are the same with any clef, or without any clef,—they are the same with any amount of flats or sharps or without any. In no possible condition of the staff do the true names change.

What then is the connection between the first line of the Treble staff and the name E? Simply this: the thing named "first line" stands for, or represents another and very different thing named E, and that same "first line" can be made to stand for entirely another thing named E flat, and for still another named E sharp, and, by change of clef, for still others named G, G, flat, G sharp, etc. Observe; The names C, D, E, one, two, three, tonic, dominant, etc., are not in the names of anything we *see*, they name something about tones that we only get through the ear.

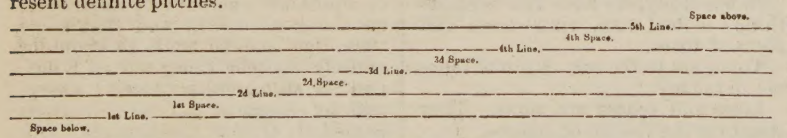
What we see are the *signs* of the pitches and they have their own names as shown below. There is however, no harm in putting letters on lines and spaces if the *truth is understood*, and the letters are so placed simply to help the pupils remember what pitches the lines and spaces represent. Before representing the staff for examination let us agree as to the meaning of the word "space."

What people mean they generally show by what they do. What a musician means by the word space, he certainly shows by what he uses as a space, and still more certainly, if possible, by what he *calls* a space. Is there then no "space" connected with the staff, unless it is enclosed between two lines? Has the staff but five lines and *four* spaces? Look at the universal usage of musicians for the answer. Are no spaces *named* as spaces except ing those that are enclosed? Again universal usage answers. If then, musicians universally use and name the space above the fifth line and below the first line before either is enclosed, it is clear that the word space *as used in music*, means something more than an enclosed space. The fact is, the lowest or highest degree of any sized staff is never a line, but always a space, and every added line also adds one of these unenclosed spaces which is freely used and named. The economy of this plan is obvious. Using an unenclosed space saves making an extra line. The added line is not made until it is wanted to represent a pitch, and is never made for the purpose of enclosing a space, for the space is not affected by being enclosed—it is there whether the line is used or not.

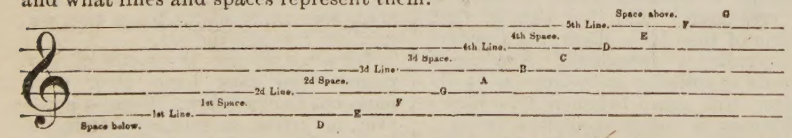
Each line and space of the staff is called a *degree*.

The standard staff of five long lines, has eleven degrees. The staff is enlarged as occasion requires by added lines and the spaces they bring, and when so enlarged may be called the enlarged staff. Every line added, increases the size and capacity of the staff two degrees.

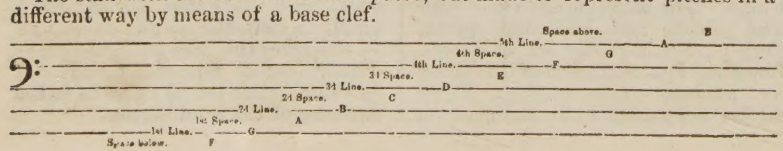
The staff with the names of its lines and spaces, but not yet prepared to represent definite pitches.



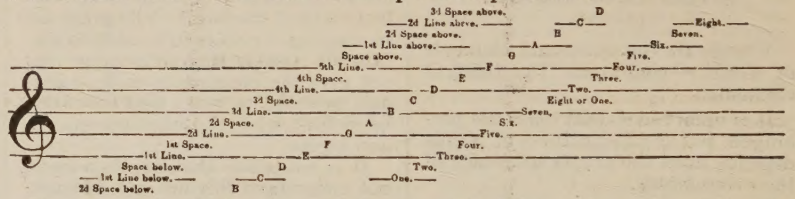
The staff with the names of its lines and spaces as before, but prepared by the Treble clef to represent pitches, and showing what pitches are represented and what lines and spaces represent them.



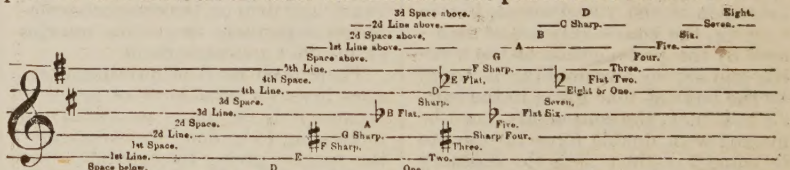
The staff with the *same lines and spaces*, but made to represent pitches in a different way by means of a base clef.



Same lines and spaces with some added degrees. (Enlarged staff.) Showing both absolute and relative names of the pitches represented.



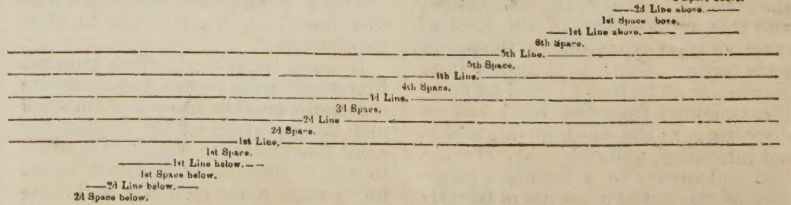
The same lines and spaces with their fixed and unvarying names, but now made to represent still different pitches in consequence of sharps and flats either in the signature place or as accidentals. Although the name of a line or a space never changes, its meaning is constantly made to change, by clefs, sharps, flats or naturals. (Sharps, flats and naturals *belong to lines and spaces* and produce their effect all the same whether notes are placed after them or not.



NOTE. If there are six spaces in the standard staff (and there are, if the space below and space above are counted as spaces, it would seem as if they should be named 1st space, 2d space, 3d space, 4th space, 5th space, 6th space as the five lines are named 1st, 2d, 3d, 4th, 5th for none of these are added spaces. The first *added* space does not exist until a line is added.

Still many intelligent teachers who accept the fact that six spaces are used with five lines, object to changing the naming, and notwithstanding the incongruity of calling the first space that is really added, the *second* space above (or below), the writer does not like to introduce into this book the confusion that this change would cause. Let teachers who think it should be done, do it in their teaching, and the books will follow, if the plan is received with favor.

Here is a staff with its degrees named by this plan:



Of course, it is understood that "1st line above" (or below) is an abbreviation of "1st added line above" (or below), which is the real phrase that describes those degrees which are added to enlarge the staff.

CHAPTER I.

TONE-PROPERTIES AND THEIR DEPARTMENTS.

(Introducing and teaching these subjects is left to the teacher. These statements are for record and reference *after* the work has been done.)

1. A musical sound is called a *Tone*.
2. In every tone there is a *Length*, a *Pitch*, a *Power* and a *Quality*.
3. The *duration* of a tone is called its length.
4. The *highness or lowness* of a tone is called its pitch.
5. The *loudness or softness* of a tone is called its power.
6. The *character* of a tone is called its quality.

NOTE.—We tell one voice from another by its quality. The difference between a flute tone and a violin tone is a difference of quality: the same voice can make a joyful tone and a sad tone, a clear tone and a somber tone; and these are differences—not of length, pitch or power, but of quality. There are good qualities and bad qualities, but some kind of quality every tone must have.

7. The study of music really consists in the study of the lengths, pitches, powers and qualities of tones.

8. These are called *tone-lengths*, *tone-pitches*, *tone-powers*, and *tone-qualities*, and are known as the *properties* of tones.

NOTE.—"Departments" may not be necessary here, but as a knowledge of them is convenient, and as their introduction is but a matter of a few minutes, the class would not be long delayed by bringing them in now.

9. As in mathematics the different ways of treating numbers are shown in the terms addition, subtraction, multiplication, &c., so in music the different ways of regarding tones are shown and included in the terms *Rhythmics*, *Melodics* and *Dynamics*, which are said to be departments in music.

10. Tone-lengths with their names and representations, and every thing they cause, belong to Rhythmics.

11. Tone-pitches and all things that belong to them are in Melodics.

12. Tone-powers and tone-qualities with all their names and representations are in Dynamics.

NOTE.—The writer has found it both profitable and interesting to a class to place the names of these departments (Rhythmics, Melodics and Dynamics) at the top of a spare blackboard or large sheet of dark paper (something that need not be disturbed) and as fast as new topics are introduced let the class say under which head they shall be placed, and so get an orderly record of every sign, name and term used in the course.

13. When people speak intelligently of the *rhythmic* character of a piece of music, they mean something about the tone-lengths used,—or their accents, or the measure or movement in which they go. (For these latter things are caused by lengths.)

14. When people speak of the *melodic* character of music, they mean something about the pitches used, their pleasant or peculiar succession, their heighth or their depth. It is variation of pitches that makes melody.

15. When people speak of the *dynamic* character of music, they mean something about the loudness of the tones (tone-powers) or the sweetness, or sadness, or joyfulness of the tones (tone-qualities) or of both combined, as loud and joyful, soft and sad, &c.

QUESTIONS.

What are the essential properties of every tone? What about a tone is called its length? What its pitch? What its power? What its quality? Give some illustration that will show what "quality of tone" means. What does the study of music really consist of? What are more concise terms than "the length of a tone," "the pitch of a tone," &c? Name the three departments in music. What things belong to Rhythmics? What to Melodics? What to Dynamics? When people speak of the rhythmic character of music to what do they refer? When they speak of the melodic character of music, what is meant? What does "the dynamic character of music" refer to?

CHAPTER II.

NOTES, BEATS AND MEASURES.

16. Although every tone must have length, pitch, power and quality, we may attend to one of these things at a time. Let us begin with tone-lengths.

17. Sing eight tones with "la" about as fast as the pulse beats. (Any convenient pitch, but keep the same pitch throughout.)

18. These lengths are called *Quarters*.

19. These quarters are represented to the eye by *quarter notes*, thus:

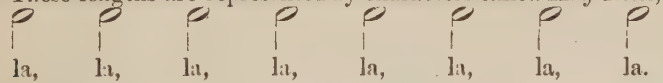
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Sing this lesson *by note.*

20. Sing four tones, each as long as two quarters.

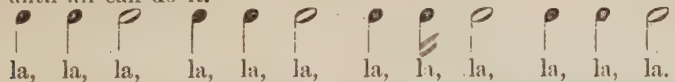
21. These lengths are called *Halves.*

22. These lengths are represented by characters called *Half Notes*, thus:



23. Sing these lengths again and *think* of two quarters while you sing each half.

24. Sing alternately two quarters and one half, two quarters and one half, until all can do it.



25. Sing it again and notice that the *thought* of quarters while singing, is like pulsations in the mind, one pulsation with each quarter and two with each half.

26. These pulsations are called *Beats.*

27. These beats group themselves into twos, as they go in this lesson. Groups of beats are called *Measures.*

28. When the measures consist of two beats each they are called *double measures.*

29. A downward motion of the hand goes with the first beat in the measure and an upward motion of the hand with the second beat in the measure. This is called *Beating Time.*

30. Measures are represented to the eye by spaces between upright lines called *Bars*, thus

Notes are put into the written measures here, to show the lengths that are wanted.

31. The bar at the end is called a *Double bar* or *Close.*

Sing and beat the following lessons:

Tones of song in measures flow, Sometimes fast and sometimes slow;

Fast and slow, fast and slow, Sometimes fast and sometimes slow.

QUESTIONS.

What are the pulsations called that the hand moves with in singing these lessons? Name the tone-length that goes here with each beat. What kind of note stands for the quarter length? What tone-length is as long as two beats? What is the name of the note that stands for the half-length? What are groups of beats called? What kind of measures consist of two beats? What represents measures to the eye? What kind of a bar closes a lesson? What motion of the hand goes with the first beat in double measure? What with the second? What are such motions of the hand called? In which department have we here been studying, Rhythmics, Melodics or Dynamics?

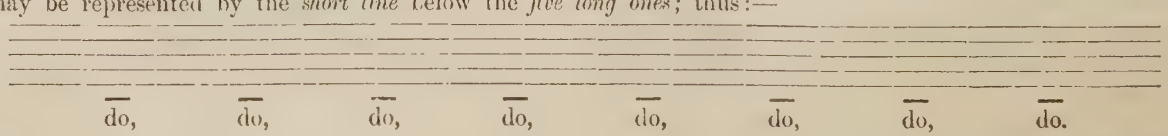
CHAPTER III.

PITCH, STAFF AND CLEFS.

33. Sing eight quarters, syllable "do," at this pitch. (Teacher gives C.)

34. You sang but one pitch then, though you sang it several times. The name of this pitch is *C.*

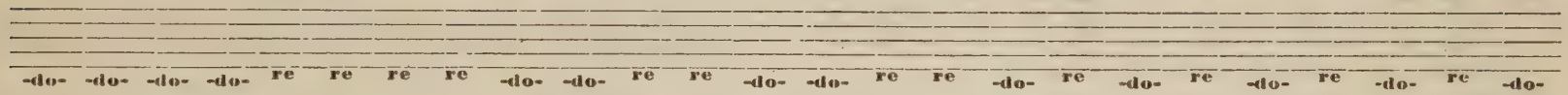
35. This pitch may be represented by the *short line* below the *five long ones*; thus:—



Sing it again from the above notation.

36. Sing eight quarters, syllable "re," at this pitch. (Teacher gives D.)

37. The name of this pitch is D, and it is sometimes represented by the space between the short line and the first long one. Sing this lesson without beating time or trying to make measures.



38. The different pitches of tones are represented by lines and by the *spaces* between them, and by the *spaces above* and *below* them. Combined these lines and spaces form what is called the *Staff*.

39. The staff always has five long lines; but is often enlarged by short lines above or below. The names of the lines in this staff are,—line below, 1st line, 2d line, 3d line, 4th line and 5th line. The names of the spaces here are 2d space below, space below, 1st space, 2d space, 3d space, 4th space, and space above. Every staff begins and ends with a space.

40. Each line or space of the staff is called a *Degree*.

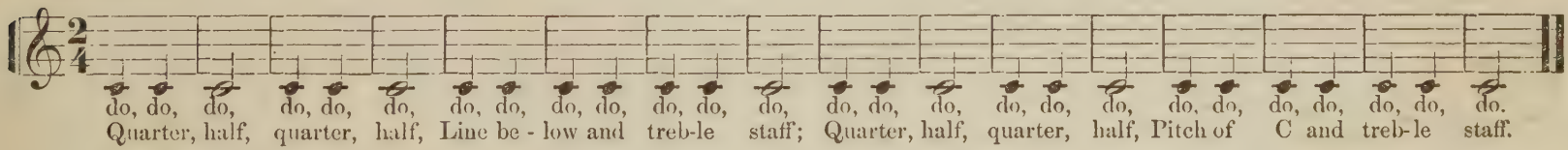
41. Sometimes the staff is so arranged that the second space stands for C. The staff is so arranged by placing a character called the *Base Clef* upon it.

42. When the staff is so arranged that the line below stands for C, a character called a *Treble Clef* is placed upon it.

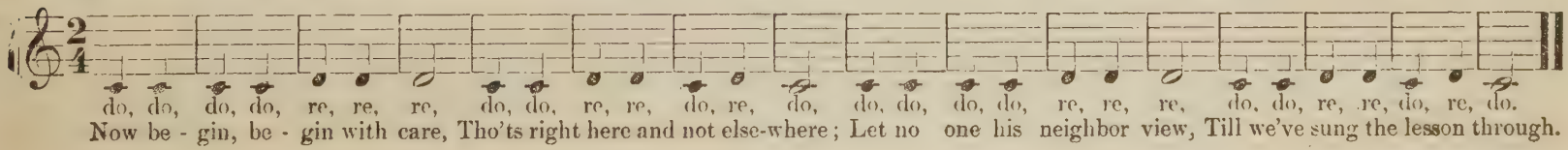
43. We can now combine lengths and pitches, notes, measures and staff, and so attend to both Rhythmics and Melodics at the same time.

44. The figure 2 stands for double measure. The figure 4 stands for quarter note. The two figures form the *measure sign*, and say "two quarters or their value in each measure." The length that exactly coincides with the beat is called the *beat-note*. The quarter note is here the beat-note.

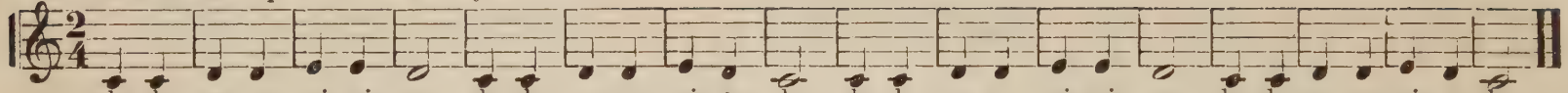
Sing and beat the time.



45. Practice the new pitch D with the new syllable re.

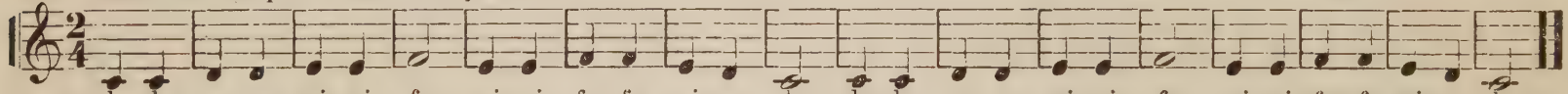


46. Practice the new pitch E with new syllable mi.



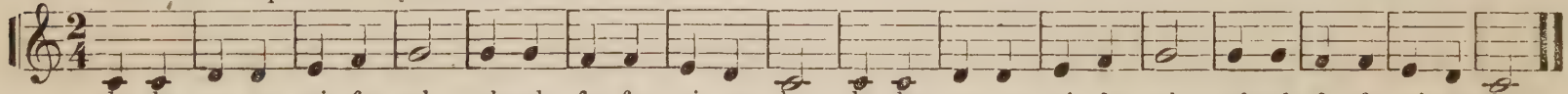
do, do, re, re, mi, mi, re, do, do, re, re, mi, re, do, do, do, re, re, mi, mi, re, do, do, re, re, mi, re, do.
Let no voic-es si-lent be, But let all sing full and free; Each at-tend to "number one," That his work may be well done.

47. Practice the new pitch F with the syllable fa.



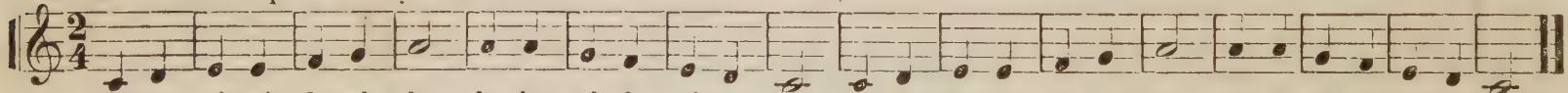
do, do, re, re, mi, mi, fa, mi, mi, fa, fa, mi, re, do, do, do, re, re, mi, mi, fa, mi, mi, fa, fa, mi, re, do.
Of po-si-tion take great care, Form e-rect and shoulders square; All good hab-its now be-gin, If the song-prize you would win.

48. Practice the new pitch G to syllable sol.



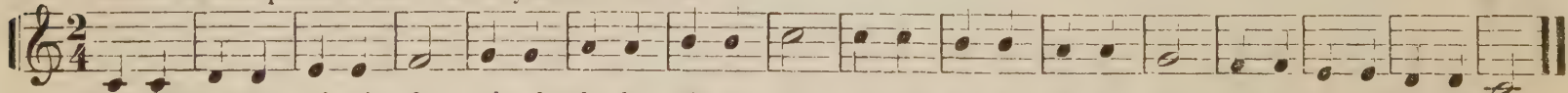
do, do, re, re, mi, fa, sol, sol, sol, fa, fa, mi, re, do, do, do, re, re, mi, fa, sol, sol, sol, fa, fa, mi, re, do.
Let the breath be deep and full, Quick and noiseless, that's the rule; Does it last throughout the line, While we sing and beat the time?

49. Practice the new pitch A to syllable la.



do, re, mi, mi, fa, sol, la, la, la, sol, fa, mi, re, do, do, re, mi, mi, fa, sol, la, la, la, sol, fa, mi, re, do.
Rules like these, as we shall find, We must keep in sight and mind; Till we know them through and through, Ev'ry thing we have to do.

50. Practice the new pitches B and C with syllables si and do.



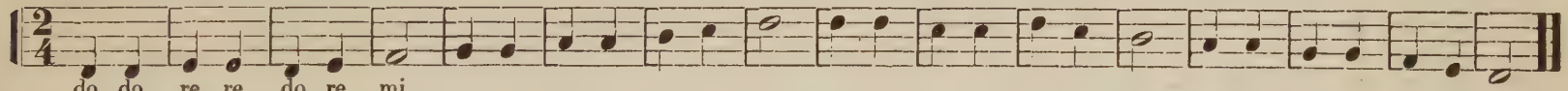
do, do, re, re, mi, mi, fa, sol, sol, la, la, si, si, do, do, do, si, si, la, la, sol, fa, fa, mi, mi, re, re, do.
Do we still ap-proach the prize? As our voic-es up-ward rise? Are we right or are we wrong In po-si-tion, breath and song?

QUESTIONS.

What is the name of the low pitch that we have been singing to the syllable do? What is the name of the next pitch above C? Next above D? Next? Next? Next? Next? What stands for the pitch C, treble staff? What kind of a note do we put on the line below if we wish that pitch sung one beat long? What kind of a note should we put on any line or space if we wanted its pitch sung two beats long? What is each line and space of the staff called? How many degrees has a staff of five lines? How many degrees has a staff of six lines? What figure stands for double measure? What is the note called that exactly coincides with each beat in a measure? What is beat-note in the foregoing lessons? What then constitutes their measure-sign? What does the measure-sign indicate or say? In what two departments are we singing when we use staffs and notes? Which is the Melodic character, the staff or the note? Which are Rhythmic characters, notes or staffs?

51. Before introducing other new topics it would be well to practice reading with a different adjustment of the staff for the pitches we have been singing. This adjustment is made arbitrarily and without the clef, as that would compel the usual representation.

Practice applying syllables as below.



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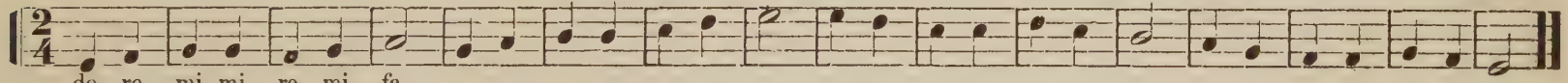

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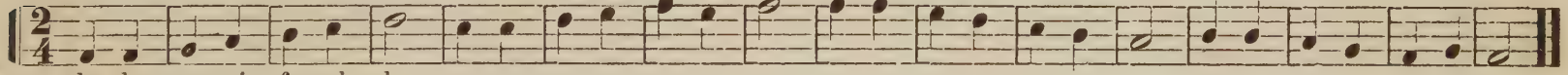

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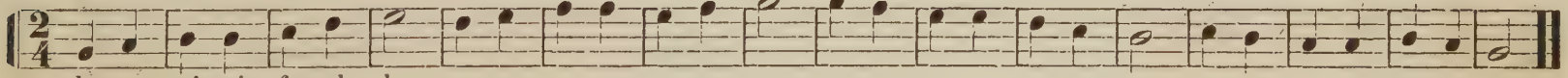

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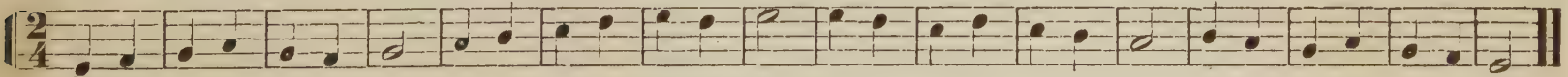

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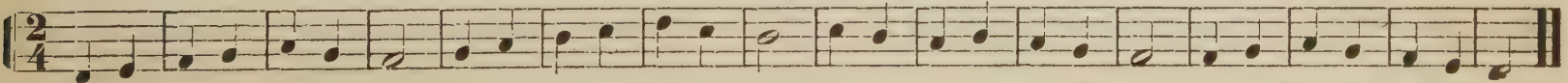


CHAPTER IV.

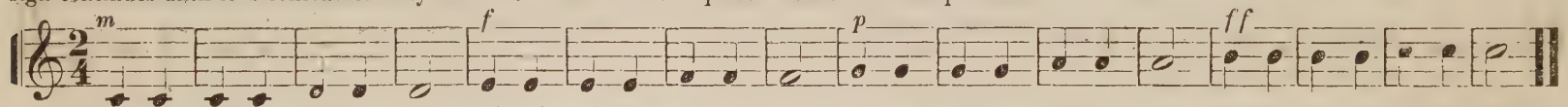
TONE-POWERS AND TONE-QUALITIES.

58. Now let us attend to Tone-powers.

Teach mezzo, forte, piano, fortissimo and pianissimo, and their abbreviations; then give the class a convenient pitch and sing the following lesson. Let the lengths be quarters (about as fast as pulse-beats). Sing each power to the syllable "la," without beating time.

m m m m f f f f m m m m p p p p m m m m f f f f ff ff ff ff pp pp pp pp
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

59. Now let us combine Tone-lengths, Tone-pitches, Tone-powers and Measures by means of the proper representations. The effect of a power sign continues until it is contradicted by another. There are soft powers as well as loud powers.

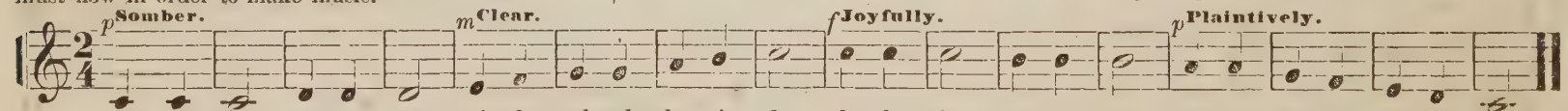


do, do, do, do, re, re, re, mi, mi, mi, mi, fa, fa, fa, sol, sol, sol, sol, la, la, la, si, si, si, si, do, do, do.
Medium is the breez-es power, Stronger when the storm-clouds low'r; O'er the qui-et woodland path, Bursts the tempest in its wrath.

60. Now let us attend to Tone-qualities.

Somber tones are made by distending the back part of the mouth, (the opening into the throat), and clear tones are made by avoiding such distension. If thought best these tone-qualities can be practiced before the following lesson is sung.

61. The following lesson combines Tone-lengths, Tone-pitches, Tone-powers and Tone-qualities, and the measures in which all Tone-properties must flow in order to make music.



do, do, do, re, re, re, mi, fa, sol, sol, la, si, do, do, do, do, si, si, si, la, la, sol, fa, mi, re, do.
Dark the night! Dark the night! But with morning comes the light. Bright the day! Bright the day! Till the daylight fades a - way.

62. In the foregoing lesson all the tone-properties are represented—the lengths by notes, (the notes also point out which lines and spaces are wanted); the pitches by lines and spaces; the powers by *m*, *f*, *p*, &c., and the qualities by clear, somber, joyfully, &c. It is customary, however, to use Italian terms to indicate quality; as giojoso, for "joyfully," but these will come in due time. It is only important to say here, that while lengths and pitches must always be represented, powers and qualities may often be left to the discretion of the performer, or are plainly enough indicated by the sense and sentiment of the words that are sung. In written music you always see notes and lines and spaces, (length and pitch signs) but very often the power and quality signs are omitted for the reasons given above.

QUESTIONS.

To which department do tone-powers and tone-qualities belong, Rhythmics, Melodics or Dynamics? What is the musical name for medium power? What is the abbreviation of mezzo? What is the name for a loud power? Abbreviation? For a soft power? Abbreviation? Very loud? Abbreviation? Very soft? Abbreviation? Is sadness in a tone a power or a quality? Is joyfulness a power or a quality? What are clear and somber? Which quality do gloomy words require? When no directions or marks on a piece show what powers and qualities are to be used, what indicates the proper ones to the singer?

CHAPTER V.

RELATIVE PITCH NAMES, BASE CLEF.

63. The names of pitches that we have used thus far are called *Absolute names.* We should now become familiar with what are called the *Relative names* of pitches. These are the same as the names of numbers, and for the present are applied as follows: one to C, two to D, three to E, four to F, five to G, six to A, seven to B, and eight to the upper C.

NOTE TO THE TEACHER.—The writer would not give the *reasons* for absolute and relative pitch names now. He would for the present ask the class to take his word for their necessity. When other keys are introduced, both the reasons and necessity for the two kinds of naming will easily be made to appear.

64. Will the teacher call for pitches by their relative names, the pupils applying syllables, before singing the following notation of the same?

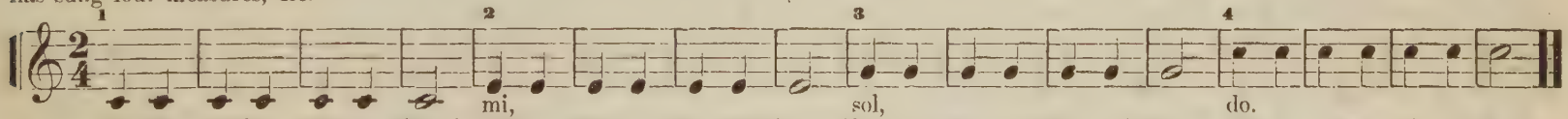
1 1 | 2 2 | 3 3 | 4 4 | 5 5 | 6 6 | 7 7 | 8 8 | 8 8 | 7 7 | 6 6 | 5 5 | 4 4 | 3 3 | 2 2 | 1 1 ||

do, do, re, re, mi, mi fa, fa, sol, sol, la, la, si, si, do, do, do, do, si, si, la, la, sol, sol, fa, fa, mi, mi, re, re, do, do.

-Now from names of numbers singing, Clearly let each voice be ring-ing, Firmly too, while we're descending, Keep the voic-es, to the end-ing.

65. Will the teacher now introduce and practice skips, by calling for the tones by their numeral names? Especially let the class be able to sing 1, 3, 5 and 8 in any order.

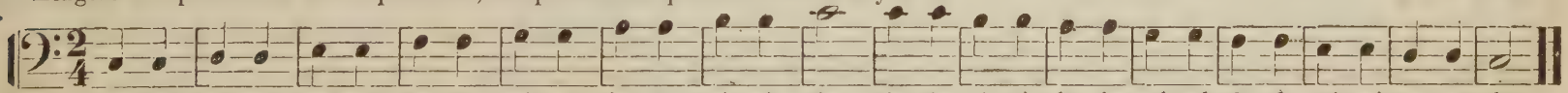
66. Sing the lesson first with syllables, then words. Give the power and quality that the words call for. Then divide the class in four sections and sing the piece as a round. Let the 2d division commence when the 1st has sung four measures—let the 3d division commence when the 2d has sung four measures, &c.



See the har-bor from the shore! Like a glass-y mirrored floor; Hear the dis-tant breakers' roar! See the o-cean wide, be-fore!

67. The Base Clef makes the staff represent pitches in a new way. The lines and spaces are the same and have the same names as before, but now "second space" stands for C, "third line" for D, &c. (See explanations in regard to the staff, page 6.)

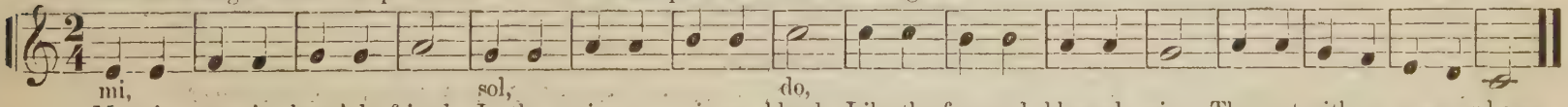
Lengths and pitches are here represented, but powers and qualities are left to you.



do, do, re, re, mi, mi, fa, fa, sol, sol, la, la, si, si, do, do, do, si, si, la, la, sol, sol, fa, fa, mi, mi, re, re, do.

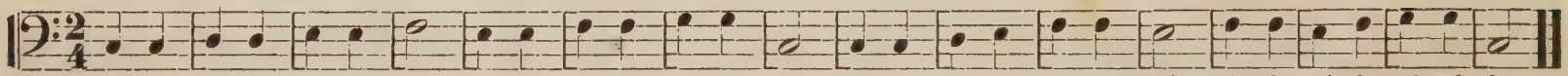
Let us now be up and do-ing, With a heart for a-ny fate; Still a-chieving, still pur-su-ing, Learn to la-bor and to wait.

68. This lesson begins with the pitch three. Powers and qualities left to the singers.



Mu-sic, mu-sic, heav'nly friend, In thy praise our voic-es blend; Like the free and bless-ed air, Thou art with us ev-erywhere.

69. When all have sung this lesson, let the female voices sing No. 68 and the male voices sing this (No. 69), together.



do, do, re, re, mi, mi, fa, mi, mi, fa, fa, sol, sol, do, do, do, re, mi, fa, fa, mi, fa, fa, mi, fa, sol, sol, do.
Mu-sic, mu- sic, heav'nly friend, In thy praise our voic-es blend; Like the free and bless-ed air, Thou art with us ev -'ry-where.

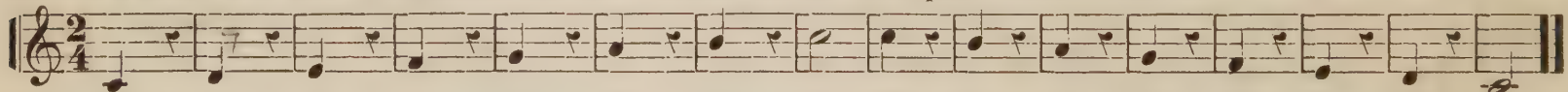
QUESTIONS.

What are the names of letters as applied to tone-pitches, absolute or relative names? What are the names of numbers as used in music, absolute or relative names? What is the name of the character that makes the staff represent pitches in a new way? With the base clef which degree of the staff stands for C, or one? Is it the same "second space" that stood for A with the treble clef? Has the name of this space changed or is it its meaning or representation that has changed? With this clef upon the staff, which degree stands for D, or two. What pitch does this same "third line" stand for when the treble clef is upon the staff? What degree here stands for E, or three? For four? (Ask all the way up.) Under which head or in which department will you place the names of pitches and of the clefs—Rhythmics, Melodics or Dynamics?

CHAPTER VI.

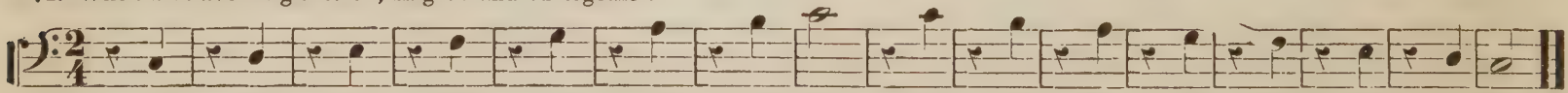
RESTS.

70. A silence during a piece of music is called a Rest. A silence as long as a quarter note is called a Quarter Rest. A silence as long as a half note is called a Half Rest. The characters that stand for these rests are called quarter rests and half rests.



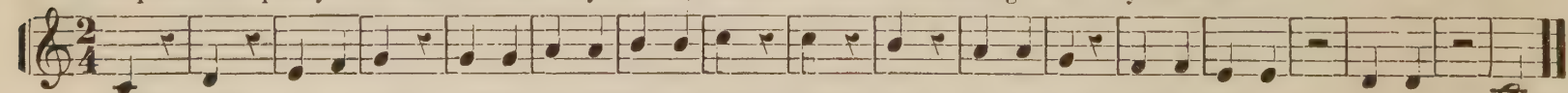
no, no, no, no, no, no, no, no, yes, yes, yes, yes, yes, yes, yes, yes.

71. When all have sung No. 71, sing 70 and 71 together.



yes, yes, yes, yes, yes, yes, yes, yes, no, no, no, no, no, no, no, no.

72. The power and quality to be used here are very evident, there is no need of indicating them. Syllables first.



Hark! hark! all a-round! Silence keep, make not a sound! Hush! hush! not a sound! Silence keep, make not a sound!

QUESTIONS.

What are silences in music called? What is a rest as long as a quarter note called? What is a rest as long as a half note called? What are the characters or signs called that stand for these rests? In which department do rests belong?

CHAPTER VII.

TRIPLE MEASURE, DOTTED HALF NOTE AND REST, MOVEMENT.

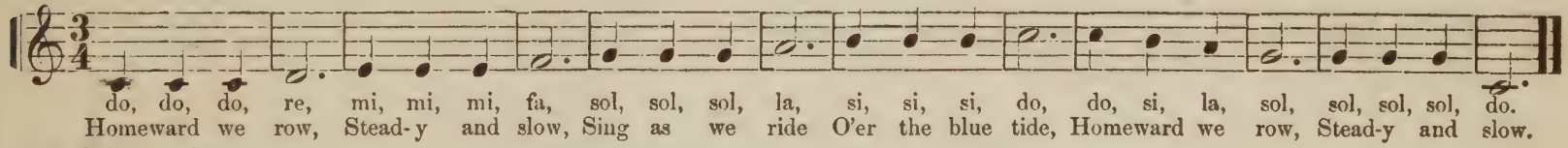
73. When music is of such a nature that it makes beats group themselves into *threes* it is said to be in *Triple* measure. The motions of the hand are down, left, up.

74. The first beat in each measure is more prominent in the mind than the others, and is called the *Accented beat.* The others are *Unaccented beats.*

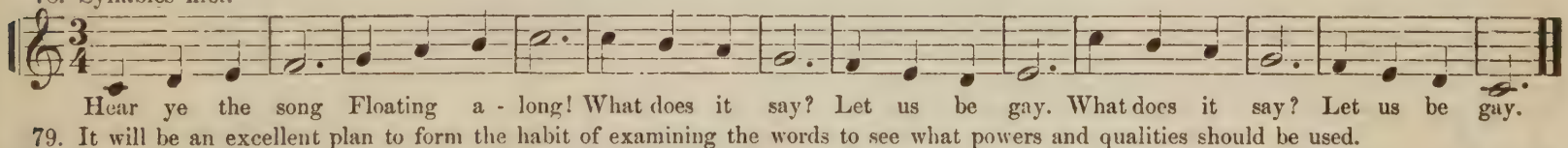
75. A length as long as three quarters is called a *Dotted Half* and is represented by a *Dotted half note.*

76. The figure 3 stands for triple measure. Beat-note as before. (Practice beating triple measure before singing these lessons.)

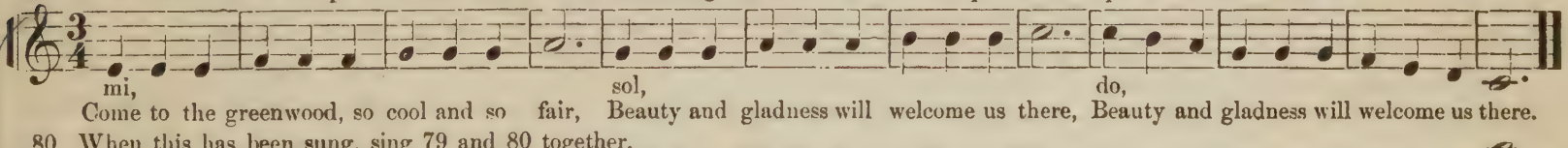
77.



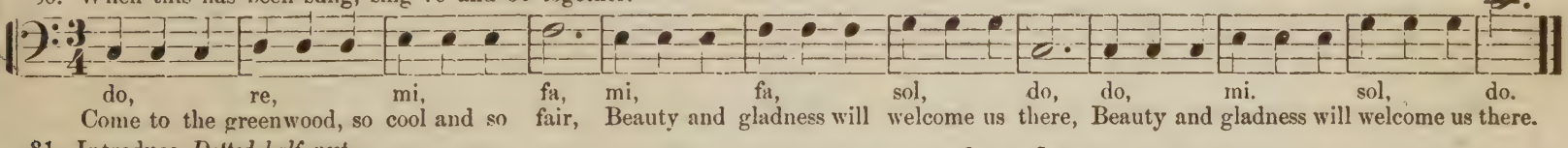
78. Syllables first.



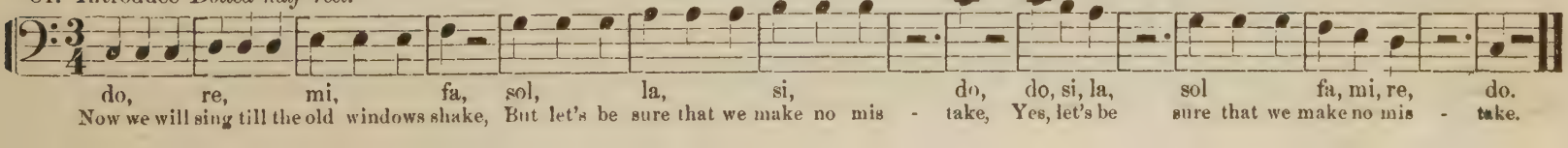
79. It will be an excellent plan to form the habit of examining the words to see what powers and qualities should be used.



80. When this has been sung, sing 79 and 80 together.



81. Introduce *Dotted half rest.*

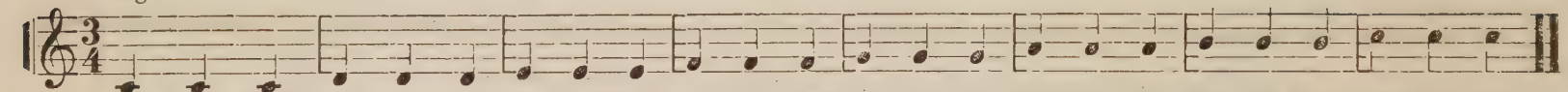


82. The speed at which a piece of music should go is called its *movement.*

83. The movement we have been singing in is called *Moderato.*

84. The next piece should go a little faster than moderato, and the movement mark for that is *Allegretto.*

85. Allegretto.



QUESTIONS.

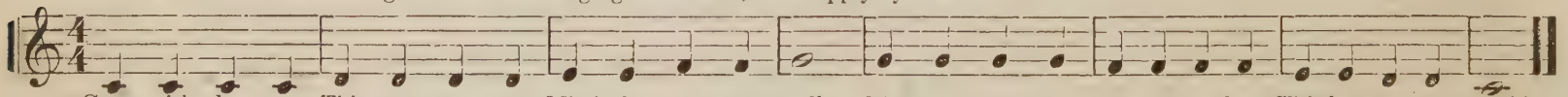
When music makes its beats group themselves into threes, what kind of a measure is produced? Which is the accented beat of triple measure? Which are unaccented? Which of double measure? What is a length as long as three quarters called? What represents a dotted half to the eye? What figure stands for triple measure? What kind of note is beat note in the lessons we have been singing? What is a moderate movement called? What is the name of the movement a little faster than moderato? What is the name of the silence that is as long as a dotted half note? What represents this silence to the eye? What is the measure-sign for the foregoing lessons?

CHAPTER VIII.

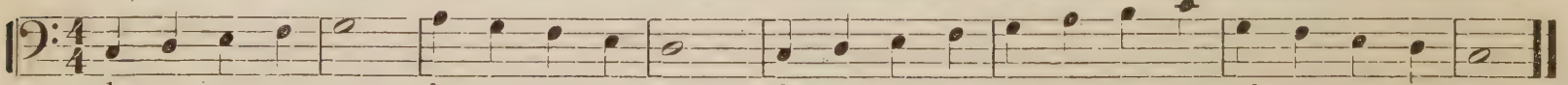
QUADRUPLE MEASURE, WHOLE NOTE AND REST.

86. When beats group themselves into *fours* they make *Quadruple Measure.* Motions of the hand, down, left, right, up. The first and third beats in quadruple measure are accented. A length as long as four quarters or two halves is called a *Whole*, and is represented by a *whole note.* The figure 4 stands for quadruple measure. Beat-note as before.

87. Moderato. Practice "beating time" before singing this lesson, then apply syllables first.

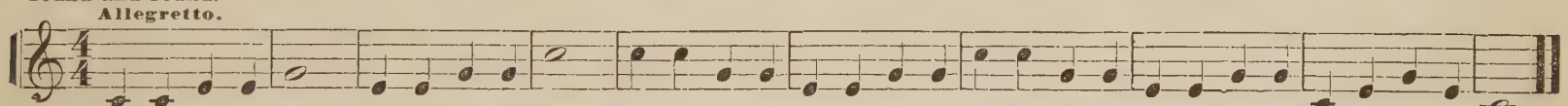


88. Hold the whole notes their full value. What do the words call for, a loud power or a soft power—a joyful quality or a somber quality?

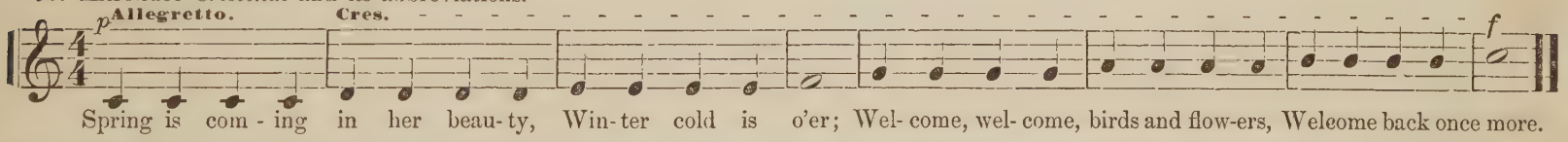


NOTE.—Will the teacher allow the writer to give his idea here more fully on the subject of movement? *Moderato* seems to take the place among movements that "mezzo" does among powers; it is the *medium*—neither fast nor slow. On one side of *moderato* is *allegretto*, which is moderately fast, on the other side is *andantino*, which is moderately slow—then comes *allegro*, fast; *andante*, slow, &c. There is generally something in a piece which shows how fast or slow it ought to go; in other words, what its "movement" should be, and it is a good plan to let the class find that out for themselves. Take the following piece for instance, and after it is learned try it with various movements, beginning perhaps with *adagio*, (very slow), then try it "andante," then "andantino," then "moderato," then "allegretto," then "allegro," and perhaps "presto," (very fast). The writer thinks it would sound best about *allegretto.* At any rate that is what he would mark it. Movements, like Powers and Qualities, need not always be marked, but can often be left to the discretion or taste of the performer. So far we have been singing mostly *moderato.*

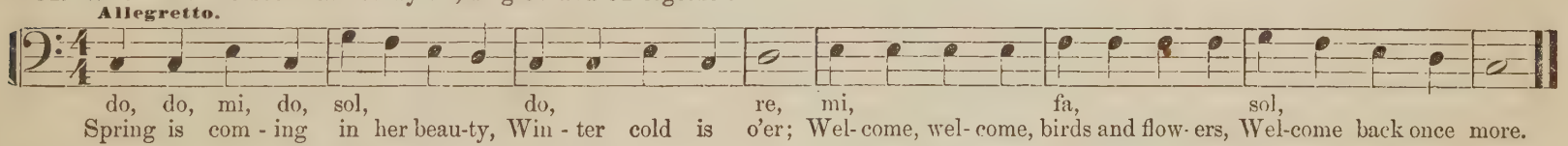
89. Round. After learning this piece, divide the class into two sections, and let one commence one measure after the other. Sing the piece "round and round."



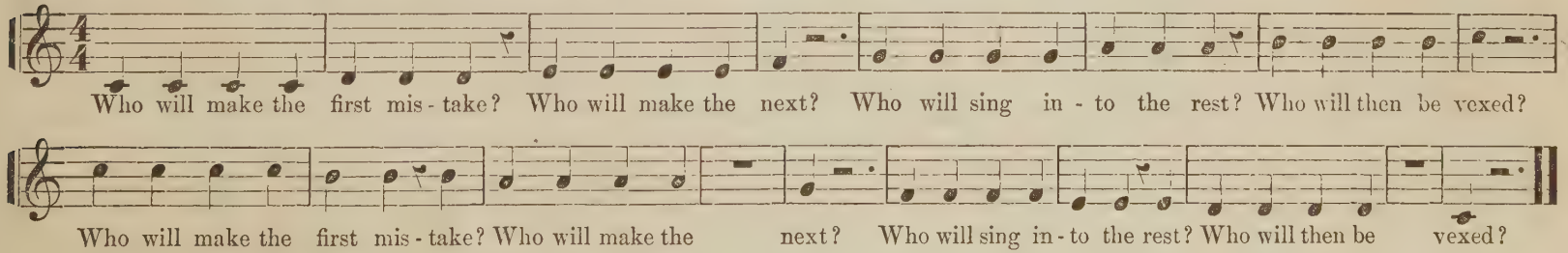
90. Introduce *Crescendo* and its abbreviations.



91. When this has been learned by all, sing 90 and 91 together.



92. Introduce *whole rest.* The whole rest is used as a measure rest in any kind of measure.



QUESTIONS.

What are four-beat measures called? What motions of the hand are used in beating time in this measure? Which are the accented beats? Which the unaccented beats? What new length have we used here? What new rest? On which side of a line is the whole rest placed? On which the half rest? What is the peculiarity of the whole rest? (It is used in any kind of measure as the measure rest.) What movement may be said to be the medium movement—neither fast nor slow? Name the faster movements in successive order beginning with moderato. Name the slower movements in successive order beginning at the same place. (For pronunciation of movements see page 4.) What figure stands for quadruple measure? What has been beat-note in the foregoing lessons? What, then, their measure-sign? In which department do movements belong, Rhythmics, Melodics or Dynamics?

CHAPTER IX.

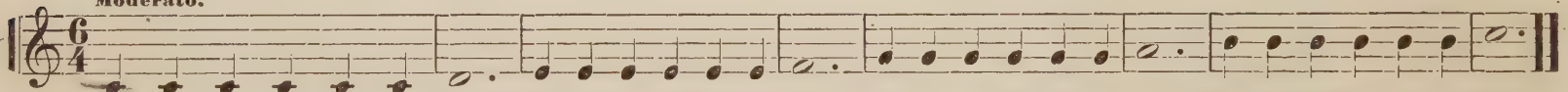
SEXTUPLE MEASURE, DOTTED WHOLE.

93. When beats group themselves into sixes, they make *Sextuple Measures.* Motions of the hand, down, left, left, right, up, up. Accented beats, first and fourth. These are the best motions for beating time in sextuple measure, for they bring the accented motions as in quadruple.

94. A length as long as six quarters is called a *Dotted Whole,* and represented by a *Dotted Whole note.* The figure 6 stands for sextuple measure. Beat-note as before.

95.

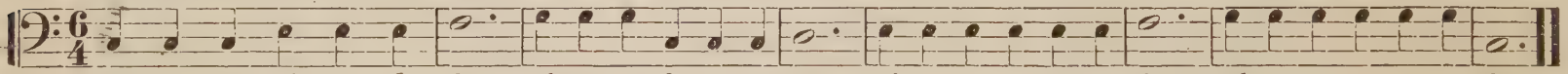
Moderato.



Clear and firm, hold the tones long, Take the breath well to sustain; Strive in each line of the song, Time and good tune to maintain.

96. When this has been learned by all, 95 and 96 may be sung together.

Moderato.

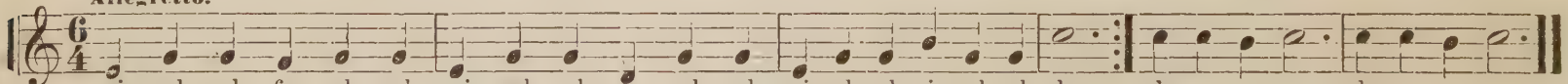


do, mi, fa, sol, do, re, mi, fa, sol, do.

Clear and firm hold the tones long, Take the breath well to sustain; Strive in each line of the song, Time and good tune to maintain.

97. It is difficult to sing sextuple measure *allegretto* and beat six beats in the measure, but you are strongly recommended to work at it until it is thoroughly done. Will the teacher explain *repeat?*

Allegretto.

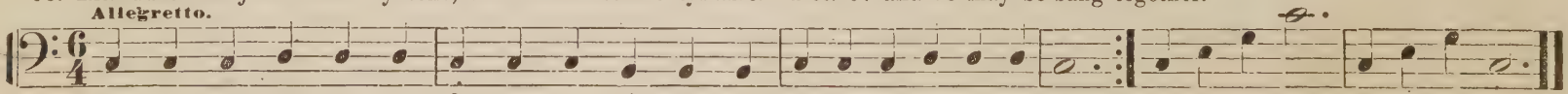


mi, sol, sol, fa, sol, sol, mi, sol, sol, re, sol, sol, mi, sol, sol, si, sol, sol, do, do, do.

{ Glad let our voic - es be, Give them out cheer - ful - ly, Give them out cheerful and strong; } Tripping a-long, Dancing a - long.
{ Mu - si - cal treas- ure this Sex - tu - ple meas - ure is, Trip-ping and dancing a - long; }

98. Introduce tone just below key tone, with its names and syllable. Nos. 97 and 98 may be sung together.

Allegretto.



do, re, do, si, do, re, do, do, mi, sol, do, do, mi, sol, do.

{ Glad let our voic - es be, Give them out cheer - ful - ly, Give them out cheerful and strong; } Tripping a-long, Dancing a - long.
{ Mu - si - cal treas- ure this Sex - tu - ple meas - ure is, Tripping and dancing a - long, }

QUESTIONS.

What are six-beat measures called? What motions of the hand are used for beating time in this measure? Which are the accented beats of this measure? What is the name of the length as long as six quarters? What is the name of the note that represents this length to the eye? What is the measure sign for sextuple measure when the quarter is beat-note?

NOTE.—There is comparatively little music now sung in sextuple measure. Compound double measure generally takes its place. This will be introduced in its place.

CHAPTER X.

KEY, KEY CHARACTERISTICS, HIGHER AND LOWER TONES, SOPRANO, ALTO, TENOR, BASE.

99. The tones we have been singing make a family called a *Key*. A key is a family of related tones.

100. The tone in a key that makes the best ending or home tone is called the *Key tone.*

101. The key-tone of a key is always one or eight. The tone next above key-tone is *two*, the next *three*, and so on up to *eight*. The tone next below key-tone is *seven*, the next *six*, the next *five*, and so on down to one. The same key-tone is sometimes one and sometimes eight. It is called one when going upward from it. It is called eight when going downward from it. Every one, and every eight, may be a key-tone.

102. It is an interesting fact that every member of this tone-family (key) has its own peculiar character or mental effect. "Key-tone," "one," or "eight," has firmness and repose. It is the home tone and the best pitch of all the key to end with. "Two" is a good connecting tone—has boldness but no repose. "Three" is more gentle or plaintive, with some repose; "four," bold, without repose; "five," bold, (dominant), with repose; "six," plaintive, without repose, and "seven," most restless of all—an excellent leading and connecting tone.

103. These different effects more or less consciously in the minds of singers, are what really enable them to sing the different pitches of a key when they are called for, or when their signs are seen.

104. Syllables help to fix these characteristics in the mind. With "do" we feel the key-tone effect, with "re" that of the bold but restless "two," with "mi" the plaintive "three," and so on.

NOTE TO THE TEACHER.—The writer favors "ti" instead of "si" as the syllable for seven, in order by and by that flat seven and flat five may not have the same syllable, and that in the minor key two and seven may not have the same syllable, as by our plan they now have.

105. Tone characteristics in a key illustrated.

Moderato.

do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do, With the tones just sung in mind, C is home we clear-ly find.

Now one step, and dwell on two, For re-pose this will not do, But with gentle plaintive three We may rest quite peacefully.

Rest-ful now the tones no more, While we sing the full, strong four, But we'll find when we ar- rive, There is strength and rest in five.

Hark! on rest - less breez - es borne How the plaintive six doth mourn, Next is seven, but do not wait, Hur-ry on and get to eight.

106. The tones of a key, from one key-tone to the next key-tone in the the order of their names, make what is called the *Scale*. One, two, three, four, five, six, seven, eight, make the *Ascending Scale*, and eight, seven, six, five, four, three, two, one, the *Descending Scale*. In any other order the tones of the key are not the scale, and should not be called tones of the scale, but may always be called tones of the key.

107. The *eight* that we have been singing may be considered *one*, and tones above it used.

108. The *one* that we have been singing may be considered *eight*, and tones below it used.

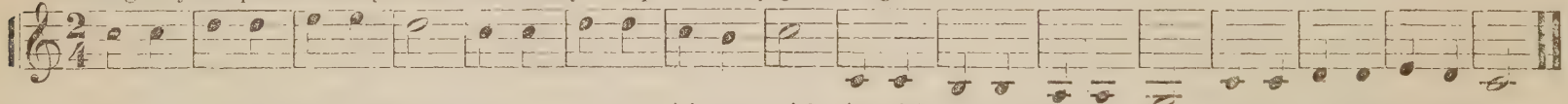
109. The treble staff must be enlarged to represent lower tones, and the base staff must be enlarged to represent higher tones, than we have been singing.

110. In the following lessons the men's voices that sing the higher tones easily, may be considered Tenor voices, and the men's voices that sing the lower tones easily, Base voices.

111. The female voices that sing the higher tones easily are Soprano or Treble voices, and those that sing the lower tones easily, Alto voices.

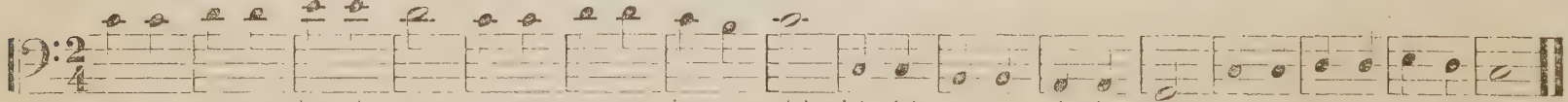
112. Those that can sing both high and low can take their choice, but those wo can sing neither the highest nor the lowest of these pitches, had better practice Alto or Base.

113. Sing only the pitches that you can reach easily. Stop when they get too high or too low.



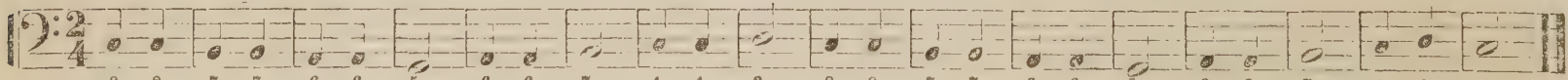
one, one, two, two, three, three, two, one, one, two, two, eight, seven, eight, eight, eight, seven, seven, six, six, five, one, one, two, two, three, two, one.
do, do, re, re, mi, mi, re, do, do, re, re, do, si, do, do, do, si, si, do, do, sol, do, do, re, re, mi, re, do.

114. In going up from key-tone, the key tone is considered as one; in going down from key-tone it is considered as eight.



one, one, two, two, three, three, two, one, one, two, two, eight, seven, eight, eight, eight, seven, seven, six, six, five, one, one, two, two, three, two, one.
do, do, re, re, mi, mi, re, do, do, re, re, do, si, do, do, do, si, si, la, la, sol, do, do, re, re, mi, re, do.

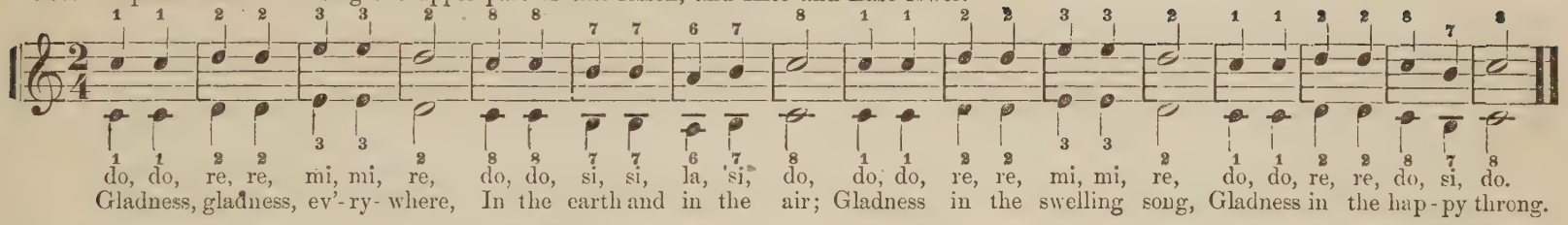
115.



8 8 7 7 6 6 5 6 6 7 1 1 2 8 8 7 7 6 6 5 6 6 7 1 2 1
do, do, si, si, la, la, sol, la, la, si, do, do, re, do, do, si, si, la, la, sol, la, la, si, do, re, do.
In the for- est, dark and deep, 'Neath the trees, Loft- y trees, Where the shadows soft- ly creep, Sighs the breeze, Summer breeze.

116. Now let those who will sing Treble or Soprano sit together on one side, and those who will sing Alto, in front on the other side. Let those who sing Tenor sit behind the Sopranos, and those who sing Base sit behind the Alto, or Sopranos and Altos in center and Tenors and Bases for the ends of the chorus, all making a kind of semi-circle, or half square, around the teacher. Boys whose voices have not changed should sing Alto.

117. Soprano and Tenor sing the upper part of this lesson, and Alto and Base lower.



118. From one key-tone to the next one above or below is said to be an Octave. It is also an octave from any two (re) to the next two above or below, or from any three (mi) to the next, and so of all pitches. Tones an octave apart have the same letter names.

QUESTIONS.

What is a key? What characteristics have the key-tones (one or eight) of a key? What are the characteristics of two of the family? Of three? Of five? Six? Seven? What syllable becomes associated with the repose of key tone? What syllable with the more restless two? What with the peculiar character of three? What with the firm, restless four? What with the bold restful five? What with the plaintive six? What with the bright, restless seven? Name the relative pitches of a key in regular order from key tone to key tone. Descending, from key tone to key tone. What is the name of the exercise or tune that is produced by singing these tones in the ascending or descending order? When key tone is sung in connection with tones above it is it one or eight? When sung in connection with tones below it which is it? To how many degrees is the treble staff enlarged in this chapter? How many the base staff? Name the degrees of each staff where the staff is largest? Place every name of tone or sign under its proper head (Rhythmics, Melodics or Dynamics.) What are the higher voices of men called? What are the lower voices of men called? What the higher voices of women? What the lower voices of women?

CHAPTER XI.

TRUE REPRESENTATION AND EXACT NAMING OF ABSOLUTE PITCHES.

119. When men's voices sing from the treble staff they sing an octave lower than the real representation, and when women's voices sing from the base staff they sing an octave higher than the real representation.

120. When men's and women's voices sing the scale, or any other melody together, they are said to be singing in unison, but they are really singing in octaves, or an octave apart.

121. If the Soprano and Alto voices sing the pitch indicated by the first line below, treble staff (C), the Tenors and Bases, in order to sing the same exact pitch, must sing the pitch indicated by the first line above, base staff.

NOTE.—Many will not at first believe, on trying this experiment, that they are not together. They do not realize the natural difference of pitch between men's and women's voices. For a method of demonstrating this to a class see Normal Musical Handbook, page 114.

122. In the following lessons we will use the treble and base staffs together. The character that connects two or more staffs that are used together, is called a *Brace*. The staffs are put so close together that the added line between them answers for both. It is at the same time the "first line below" for treble staff, and "first line above" for base.

123. Let the men's voices keep to their own staff (the base) and let the women's voices keep to theirs (the treble.) Do not let either go across the added line into the domain of the other. Both may unite at the added line, where they will be in exact unison.

124. This makes a continuous scale of two octaves. Syllables first.

Stop! go no farther; keep your place! You can't sing here if you try. No!

Upward, upward, thro' the base, Stop!

No? then we won't, and so good-bye.

125. Syllables first. Give right quality when singing the words.

Now we're to - geth-er, ex - act - ly, ex - act - ly, But the best friends must part. Farewell! Fare-well! The best friends must part, farewell!

126. Altos omit highest, and tenors lowest tones.

Some trav - el south,

When friends are far a - part They fix the place of meet - ing,

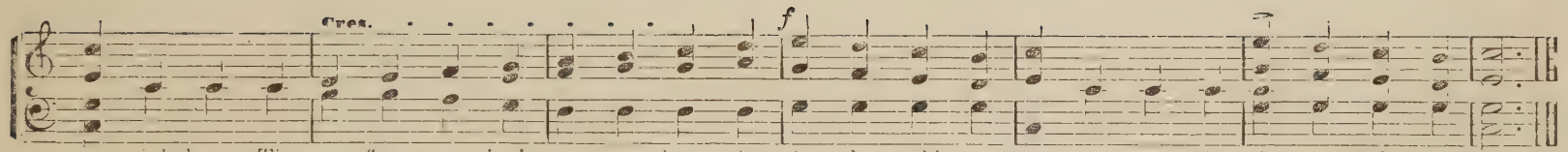
and oth-ers north, And anx-ious for the greet-ing;

They struggle brave-ly on, In spite of wind and weath - er, The hap - py time is reached at last, And they are all to - geth - er.

127. Here altos will not have the high tones to sing nor tenors the low ones.

ff *pp* *ff* *pp* *f* *p*

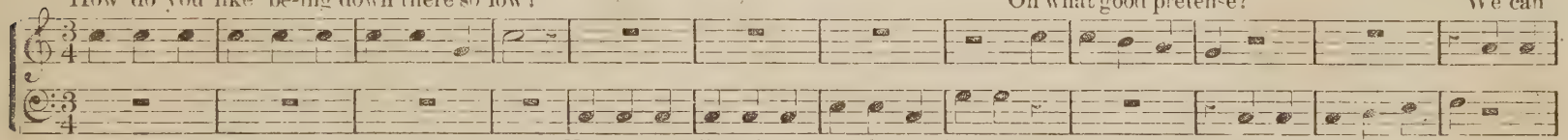
The tempests blow, the soft winds sigh, The breakers roar, the stream glides by, Look! look! the storm is ris - ing now, See! see! just o'er the



m ountain's brow, The sun, from morn-ing's o - pen door A- wakes the world once more, once more, A- wakes the world once more.

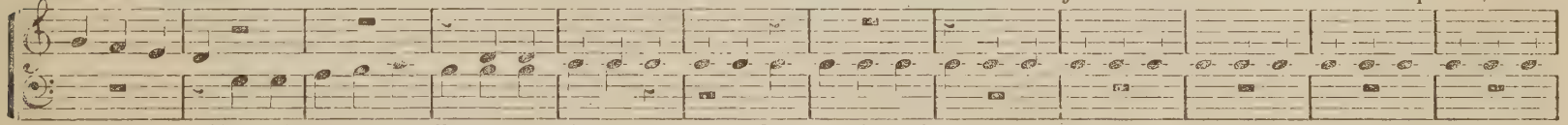
128.

How do you like be-ing down there so low? On what good pretense? We can



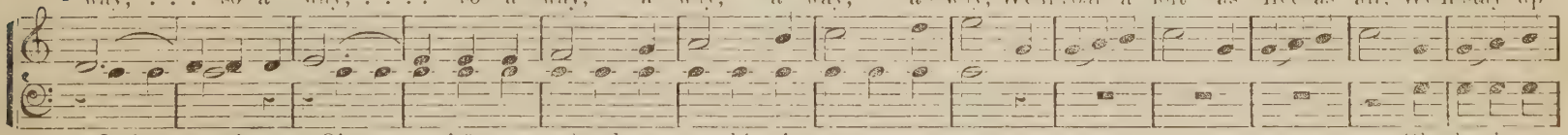
Not ver - y well, won't you come down and meet us? We have something to tell.

come to the fence. Well, we're here, now what is it? Ah! 't's just an excuse and our trust is misplaced, So a-



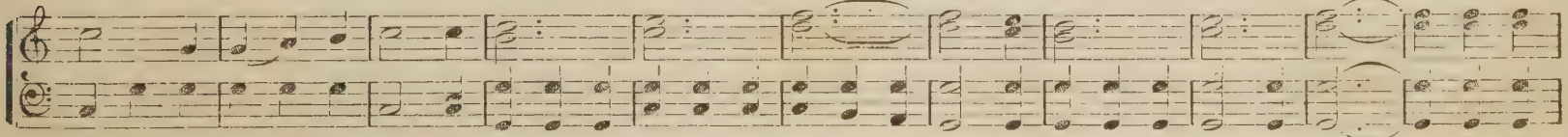
That will do ver-y well, you are welcome. Oh, don't be in haste,

- way, . . . so a - way, ... so a - way, a - way, a - way, a - way, We'll soar a - loft as free as air. We'll stay up



Oh! no, stay! Oh, no, stay! for we real-y have something im-port-ant to say, Oh, that is too

here, And you down there, We'll stay up here, ... and you down there, . . . And the



bad! It is not at all fair, But if you don't want us we can stay down here, Tho' you are so far up there, . . . But the

next time we meet if you won't wait a week, We will hear what you may have to say, Per-haps we'll hear what you may have to say.

next time we meet we'll be read - y to speak; Will you hear what we may have to say? Will you hear, Will you hear what we may have to say?

129.

O-ver the fence, A-bove, be-low, We'll find out just how far our voic - es will go; The la - dies try first, Sing on the base staff, Keep quiet now,

(Ladies only.)

Oh! laugh if you wish to, For we have no fear, We can sing down there As well as up here; do, si, la, sol,

boys! Don't an - y one laugh!

fa, mi, re, do.

(Men sing in falsetto as soon as the chest voice becomes difficult.)

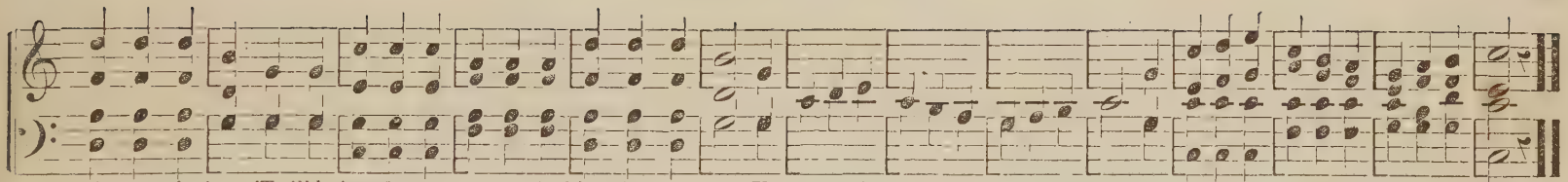
Bra - vo! bra-vis - si - mo! that is well done, And now we'll go up, And you'll see some fun; do, re, mi, fa, sol,

(Ladies.)

Ha! ha! ha! ex-cuse us, without a - ny quibble, If we can't sing base Neither can you sing treble.

la, si, do.

Let's both keep the places to



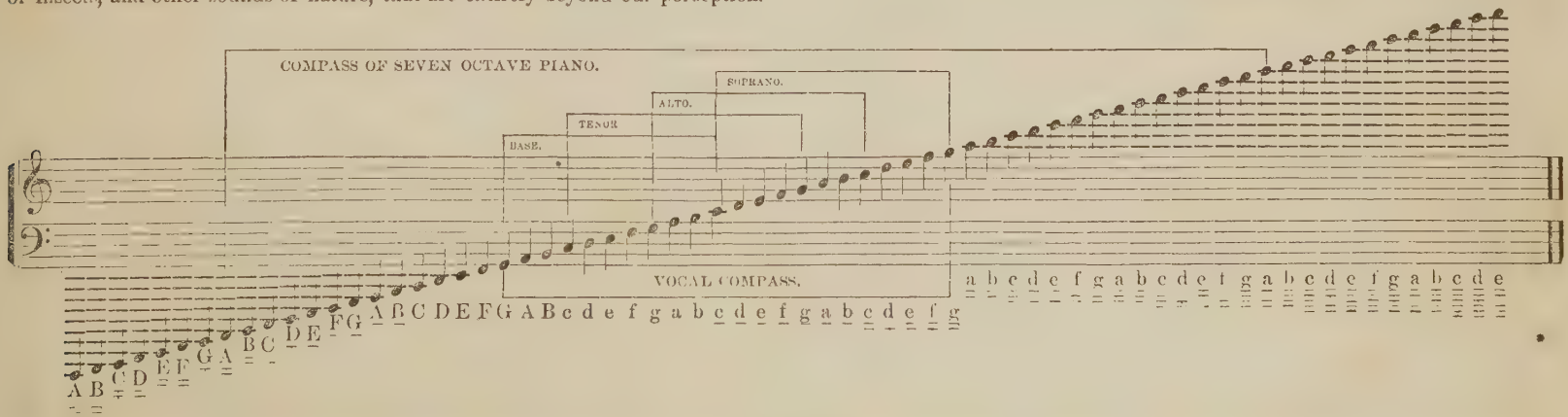
130. Since pitches that are an octave apart have the same letter name, it follows that in the whole range of tones there are many C's, D's, E's, F's, &c.

131. To distinguish these names one from another the words "large," "small," "once marked large," "once marked small," "twice marked large," "twice marked small," &c., are used. (As E, "small E," "once marked large E," "once marked small E," &c.)

132. These names are written out below, (large and small letters), with marks under them, and are placed under the signs of the pitches that they name, (lines and spaces).

133. "Once marked small C," being about the center of the great tone range, is sometimes called "middle C."

NOTE.—The tone-range or compass here represented is quite as great as human ears can appreciate. It is interesting to think that there are pitches in the voices of insects, and other sounds of nature, that are entirely beyond our perception.

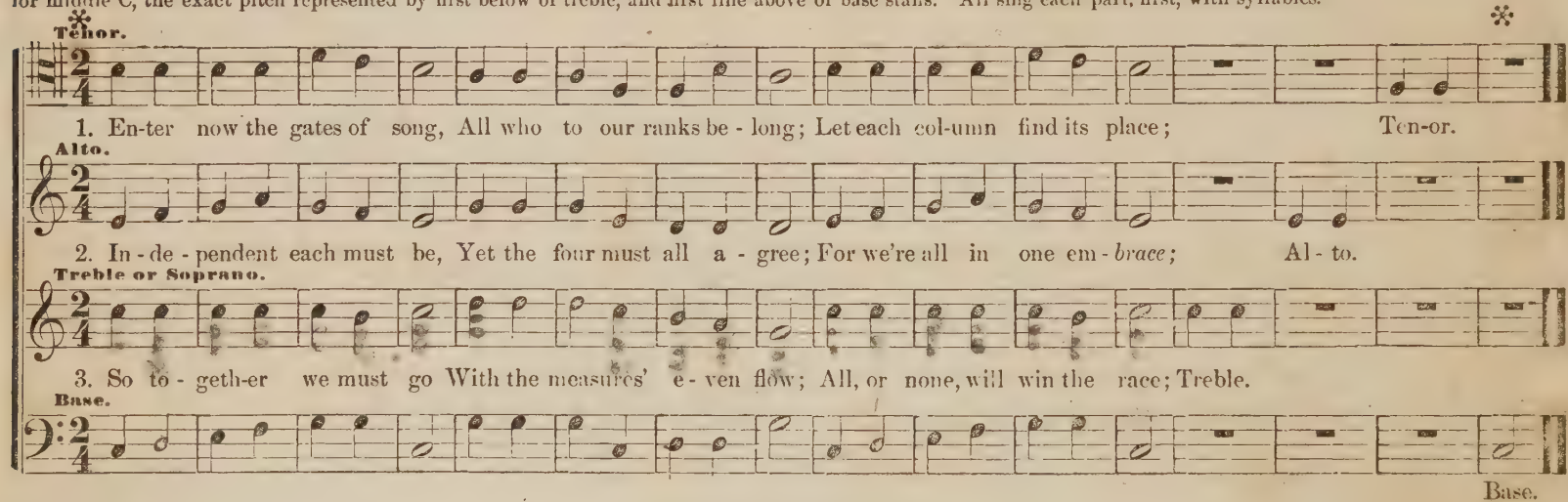


QUESTIONS.

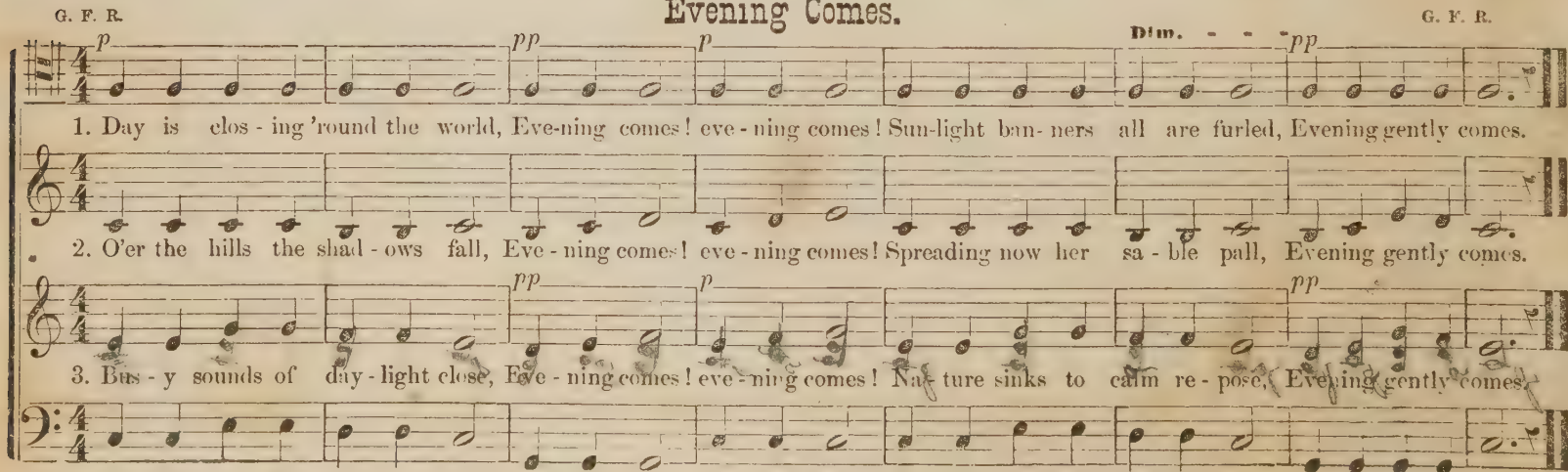
When men sing from the treble staff, do they sing the exact pitch represented, or an octave lower? How is it when sopranos and altos sing from the base staff? What is the name of the character that connects two or more staffs that are to be used at the same time? What plan is adopted to distinguish the different C's, D's, E's, F's, &c., of music? What degree of what staff represents "large G"? "Small g"? Middle C? How is "twice marked small c" represented? "Three times marked small c"? "Three times marked large A"? "Six times marked small e"? (Which added line above?)

The Gates of Song.

Tenors, instead of singing from the base staff, or, incorrectly from the treble staff, may have their own clef and staff. The *Tenor Clef* makes the third space stand for middle C, the exact pitch represented by first below of treble, and first line above of base staffs. All sing each part, first, with syllables.



Evening Comes.



Do Your Best.

From M. A. K.
Moderato.

1. All a - long the for- est dim Ris - es one tri-umph-al hymn; With his proudly swell-ing breast Ev-'ry songster does his best.

2. Bird and flow'r and mountain stream, In the sunlight glance and gleam; North and south and east and west, Small and great all do their best.

3. Then, my neigh-bor, let us see, Tho' we may not might-y be, That we keep high heav'n's behest, And in all things do our best.

The Land Without a King.

G. F. R.
Maestoso.

G. F. R.

1. A glo- ry shout! hurrah! hurrah! Now let the wel-kin ring! Hur-rah! a hundred years have crown'd The Land with-out a king.

2. Let monarchs reign on thrones of pow'r, And to their scepters cling, A hundred years of glo - ry crowns The Land with- out a king.

3. Hur-rah! hurrah! the world shall join, And songs of freedom sing, Till ev -'ry land like ours shall be, A Land with- out a king.

Angel Voices. (Christmas Song.)

Introduce eighth notes. All sing each part with syllables first. Words show movement, power and quality.

1. An - gel voic - es, an - gel voic - es, sound-ing thro' the air; Glo - ry! glo - ry! how they sing their gladness ev - 'ry - where.

2. O - pen wide and let them in, these shin-ing ones of song; Heav'nly love and bless - ed-ness with - in their ranks be-long.

3. An - gel voic - es, an - gel voic - es, from the realms a - bove; Ev - er may we hear their songs, so full of hope and love.

All may share their wondrous joy, who ope to them the door, In the cot - tage, in the hall, in homes of rich or poor.

"Peace, good will for - ev - er - more to all man-kind," they cry— An - gel voic - es, an - gel voic - es sounding thro' the sky.

In the field, the shop, the mart, the school-room and the hall, Bless- ing us while bless- ing Him whose care is o'er us all.

FIRST TIME THROUGH THE KEYS.

WITHOUT ACCIDENTALS.

NOTE TO THE TEACHER.—While the author of this work leaves every teacher free to pursue his own course, he begs leave to offer some ideas on some of the disputed points. It would be well for the pupils also to examine and weigh these ideas.

FORMING OTHER KEYS AFTER SINGING IN THE KEY OF C.

The class have been singing the tone pitches C, D, E, F, G, A, and B, in scales and tunes, and have always found that they made C the home or key-tone.

Now substitute F sharp for F (omitting F entirely), but keep the other tones used in the key of C. Let the class sing them in scale or tune form, and G will be key-tone. It will be key-tone, not because the teacher says so, nor because some *calculation* has shown that it ought to be so, but because the class *feel* that it is so,—they hear that G is now home just as they heard that C was, in the key of C.

As G is now key-tone, the new key is called the key of G.

There is no need of studying intervals here, it is only necessary to show what tones make the new key. When this is done the class see that the key of G has one pitch that the key of C has not, and that using F sharp instead of F, makes a change in the character of all the other tones they have been using. They hear that C has no longer the home or key-tone sound but the very different effect of four or "fa,"—G, instead of being five, is one, etc. A knowledge of intervals here would not explain this change in the mental effect of these tones, and would embarrass and delay the class.

Having sung some tones of this new key from dictation, applying "do" to one, "re" to two, etc., we are ready to prepare the staffs to represent the new key. The staff, as we have been using it, stands for the key of C,—no line or space of it stands for the new tone F sharp, but some of the lines and spaces do stand for F, and that pitch we do not use. To make the staff stand for the new key, we take the degrees that stand for F (that we do not want) and make them stand for F sharp (that we do want). This is done by a character called a sharp, thus (teacher places a sharp on fifth line of treble staff). The sharp thus used not only affects the degree on which it is placed, but all the octaves above and below it on the same staff.

(Any who would be interested to see the author's mode of giving this lesson are referred to the Normal Musical Hand-book, page 150.)

To introduce the key of D, keep all the tones of the key of G, excepting C,—omit that,—use C sharp instead, and D will be found to be key-tone. By using, of course, is meant singing The teacher sings in the key of G, the class naming the absolute pitches as they hear them. Then, when they hear C sharp, they realize that a new pitch has been introduced, and after they have sung it, they have all the material for the new family.

TRANSPOSITION.

Forming new keys and singing in them is sometimes called "Transposition," but there need be no transposition in introducing a new key, and generally there is none. Transposition is singing, playing, or writing a particular piece of music higher or lower, that is, in another key; but it must be the same piece. Singing one piece or exercise in one key, and then a different exercise or piece in another key, is not transposition, and that is what is generally done in forming new keys. A key can not be transposed any more than an absolute pitch can be. Both are fixed and immovable.

The misunderstanding on this subject comes first from giving to the word "scale" something of the meaning of "key," and second from the fact that singing the scale in one key and then singing it in another *is* transposition. But the teacher does not sing the scale in the new key until he has formed it. Other exercises of less range than the scale come first in the proper order of teaching.

Practically, one of the easiest things in the singing-class is transposition; it is but singing an exercise or a piece higher or lower. It can be done just as soon as the class can sing anything; but the theory of transposition, or rather the representation of it on the board, is not easy until many other things have been done. In the writer's opinion, a class should practice in all the keys before touching the subject of transposition theoretically.

SIGNATURE.

The meaning of this word is "sign of key." In looking at a piece of music, if you can tell what key it is in, it has a "sign of key." That is self-evident The arrangement of a staff by which it is made to represent a key, constitutes this sign.

Arranging the staff to represent a key is done just at the right of the clef in the "signature place," and there musicians look to see what key the staff is arranged for, and there they find a "sign of key" for every key in music. If a musician could not tell what key a piece of music was in, unless there were sharps or flats in the signature place, then they alone would constitute "signs of keys." If, however, he can tell what key a piece of music is in, when there are no sharps or flats in the signature place, then something else besides sharps and flats become "signs of keys,"—that also is self-evident.

The musician looks at all the lines and spaces in the signature place to see what key the staff is prepared for, and he always finds them in one of three conditions, viz.: sharped, flatted, or natural, and either condition is a sign to him. Also there is a name for every combination that is made there, and this name, or its abbreviation, is the name of "sign of key," or signature, there found.

Without much thought one might suppose that it is only necessary to see one sharp in the signature place in order to know that the staff is prepared for the key of G, and that therefore "one sharp" is the whole name of the sign or signature of that key. But conceal all but the upper line in the signature place and no one can tell with certainty that the staff is prepared for the key of G, although the "one sharp" may be in plain sight. Every line and space must be seen, and must be seen to be properly sharped or natural, or there is no certain signature. The natural degrees are as important in representing the pitches of the key as are the sharped ones.

Therefore, saying that "one sharp" is the signature of the key of G, is an abbreviation. The whole statement is,—"one degree sharped and all the rest not affected by that sharp, natural."

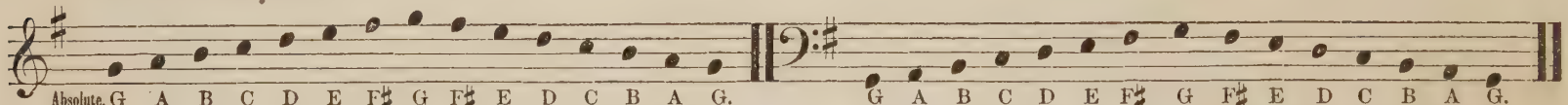
The whole statement of the arrangement of the staff for the key of D would be "two degrees sharped and all the rest not affected by those sharps, natural." This, in common parlance, is properly abbreviated to "two sharps."

The arrangement of the staff to represent the key of C is to have all the degrees natural. The abbreviation of this is simply "natural."

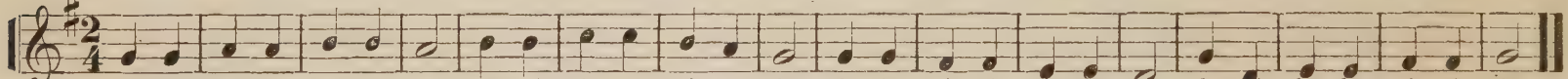
134. Introduce the key of G. To make the staff stand for the pitches of this key, keep all the degrees natural excepting those that stand for F. Make them stand for F sharp and all will be right.

NOTE.—At the commencement of each key, its pitches will be represented in scale form—not for practice, (we begin with something easier,) but to show who are its members, together with their names and location (so to speak) upon the staffs, (Treble or Tenor, and Base.)

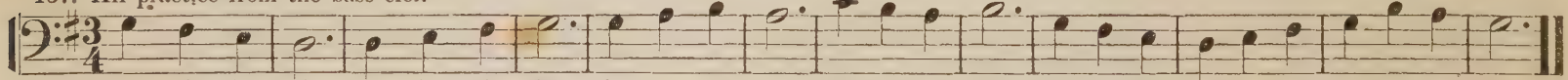
135. Scales in the key of G.



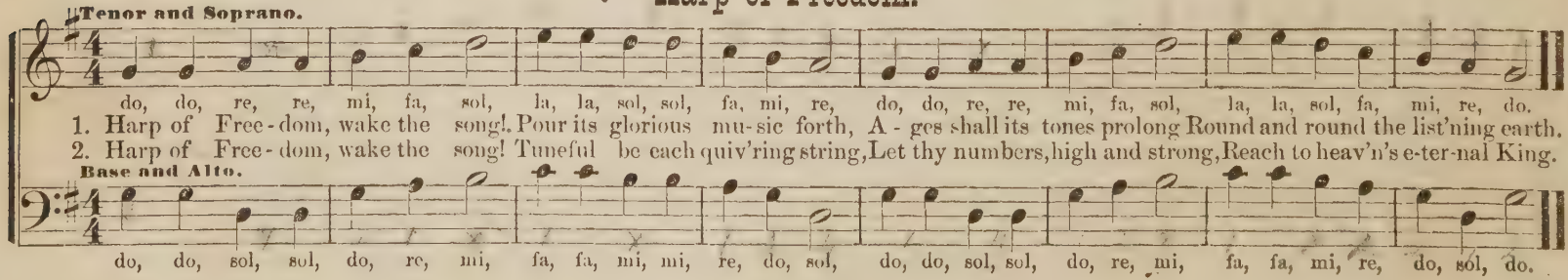
136. Call key-tone one when tones go *up* from it; call it eight when tones go *down* from it. Name pitches absolutely and relatively.



137. All practice from the base clef.



Harp of Freedom.

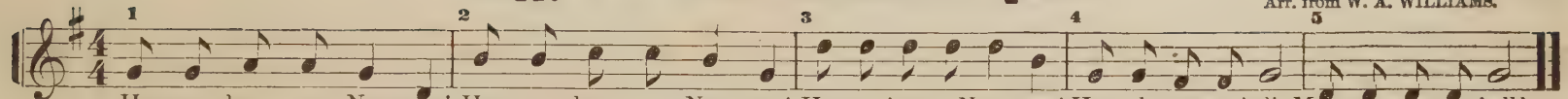


QUESTIONS.

Name the absolute pitches that make the key of C. If F be dropped out from these tones and F sharp substituted, what key will be the result? Name the pitches of the key of G. When the staff represents the key of C what pitch does it represent that does not belong to the key of G? What can be done to the staff to stop it from representing F, and make it represent F sharp? What is the musical word for "sign of key"? What is the signature of the key of G?

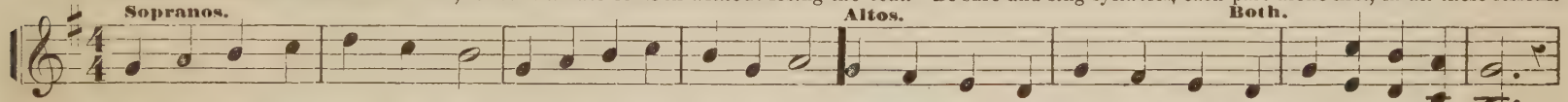
Happy New Year. (Round in five parts.)

Arr. from W. A. WILLIAMS.

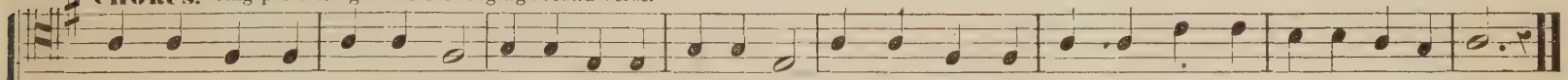


Sunlight.

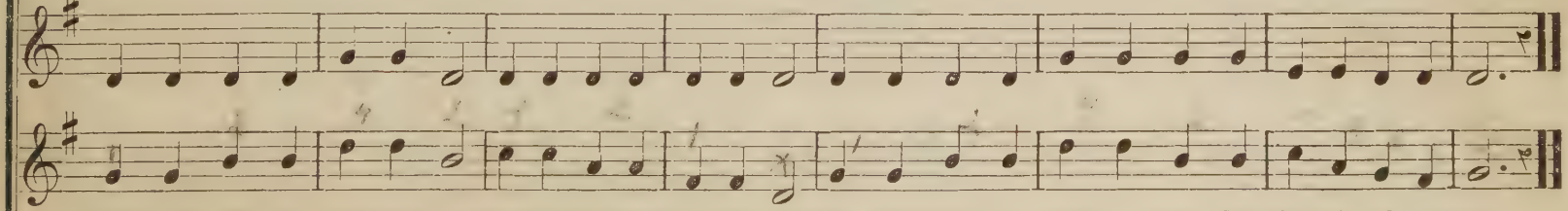
* Give relative and absolute names. Let alto, tenor and base come in without losing the beat. Be sure and sing syllables, each part alone first, in all these lessons. *



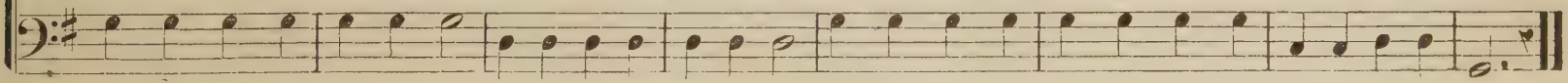
CHORUS. Sing prelude again before singing second verse.



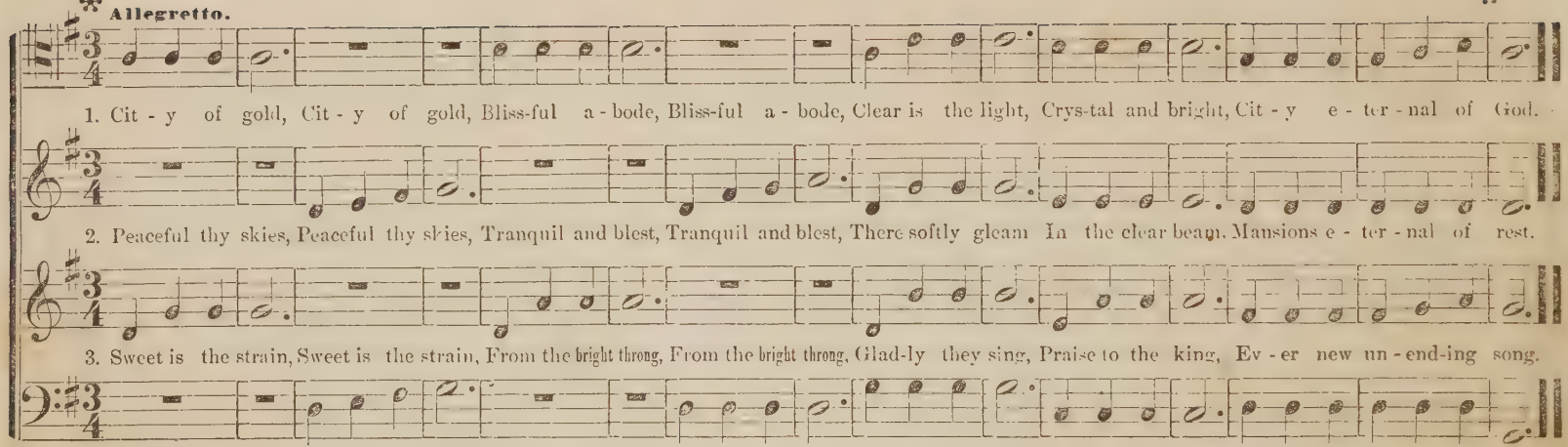
1. Sun-light, sun-light free and fair, Gilds the up-lands, vale and lea; Life and love are ev - 'ry- where, And joy for you and me.



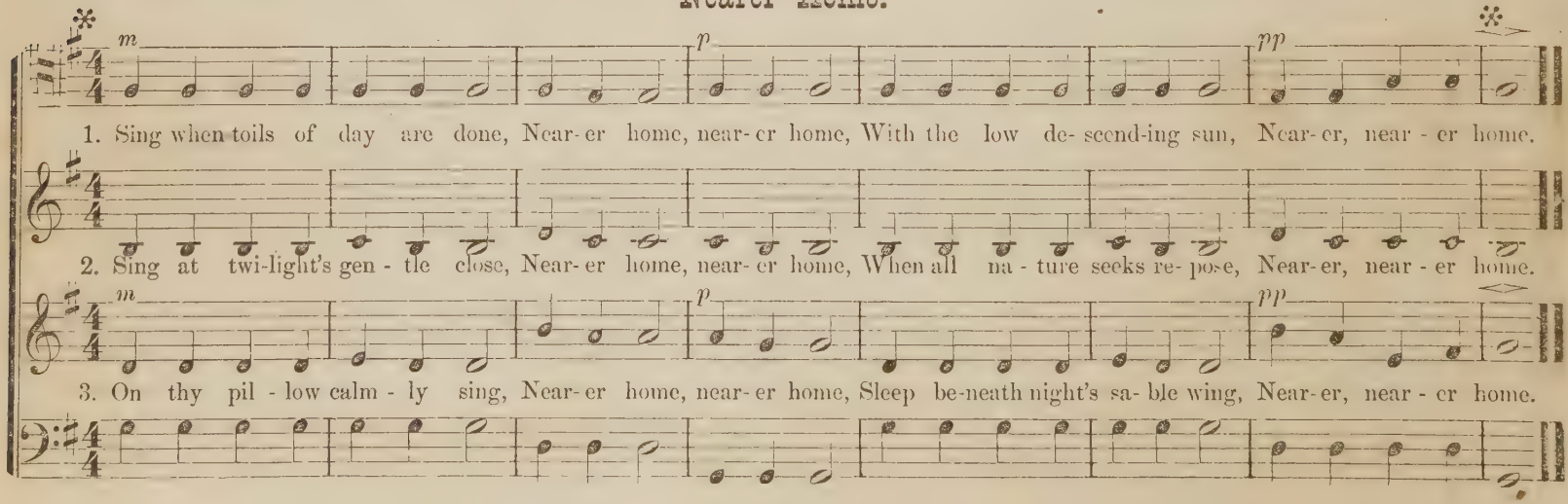
2. Down the hill the brook-lets dance, See their waters brightly glance, To the riv - er they ad - vance, Most beauti - ful to see.



City of Gold.



Nearer Home.



Sleighing Song.

"DAISY."

Allegretto.

1. The diamonds gleam in the sun's bright beam, As merri - ly forth we go; With eyes whose light from the heart is bright, As we ride o'er the pure white snow.

2. Our sleighbells sing with a silv-'ry ring, A mel-o - dy well we know; Our steeds keep time to each mer- ry chime, As we dance o'er the field of snow.

3. The trees fly past and the win- try blast With i - ci - cle breath may blow; From fur's warm fold we defy the cold, As we glide o'er the clear white snow.

CHORUS.

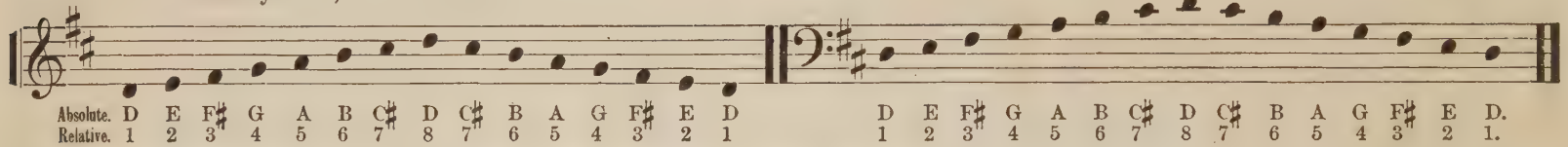
Yo ho! yo ho! All mer - ri - ly forth we go; Yo ho! yo ho! For a ride o'er the pure white snow.

Yo ho! yo ho! Yo ho! yo ho!

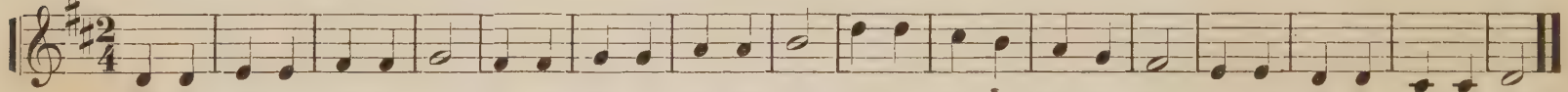
Yo ho! yo ho! All mer - ri - ly forth we go; Yo ho! yo ho! For a ride o'er the pure white snow.

138. Introduce the key of D. There is no F nor C in this key, but F♯ and C♯ instead. Arrange the staff so that it will stand for all the pitches of this key.

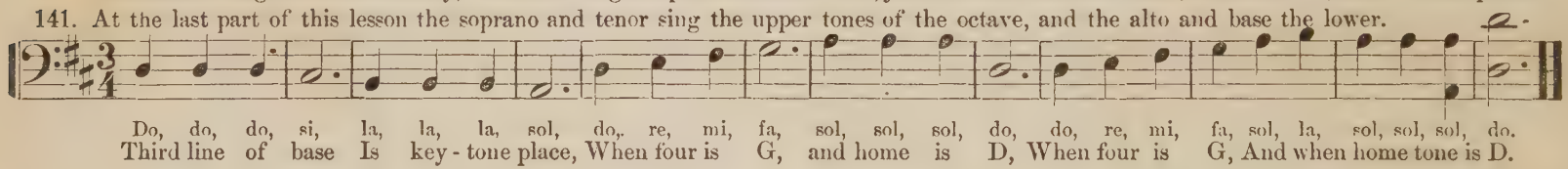
139. Tones of the key of D, in scale form.



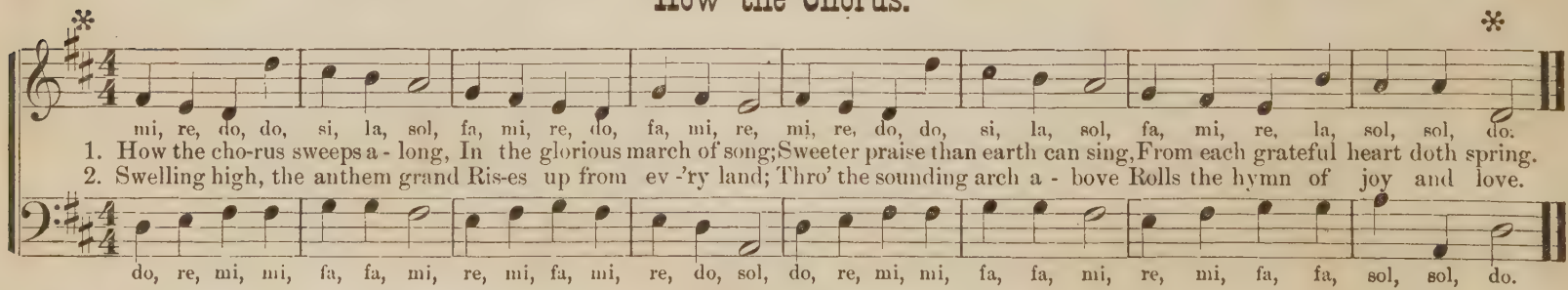
140. Name pitches before singing. Key-tone is sometimes one and sometimes eight.



141. At the last part of this lesson the soprano and tenor sing the upper tones of the octave, and the alto and base the lower.



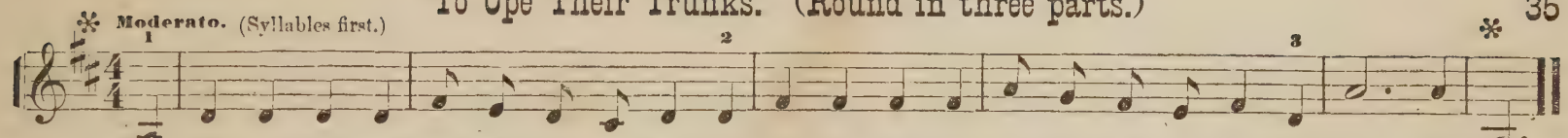
How the Chorus.



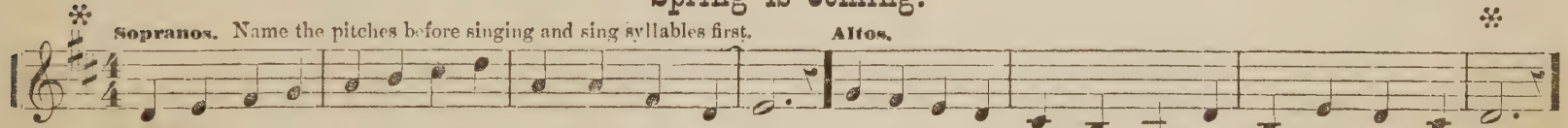
QUESTIONS.

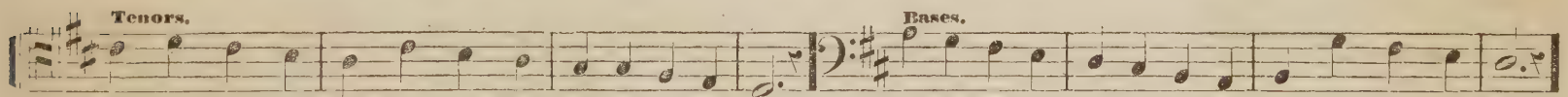
What pitches constitute the key of D? Which of these pitches is not in the key of G? Which are not in the key of C? How is the staff made to stand for the pitches of the key of D? Can you tell when the staff is prepared for the key of C? Has it then a "sign of key"? When a line has a sharp upon it musicians say it is sharped, when it has a flat upon it they say it is flatted, when it has neither they say it is natural. What word would then best describe the condition of the signature place when the staff is prepared for the key of C? (The word "cancel" does not answer at all to describe this condition of the staff.)

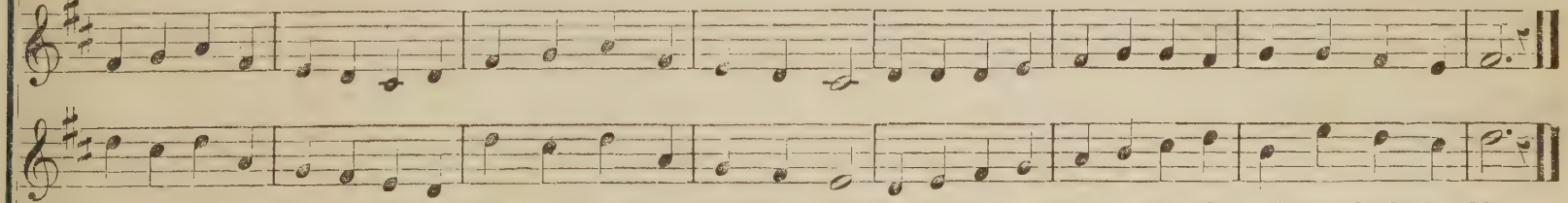
To Ope Their Trunks. (Round in three parts.)



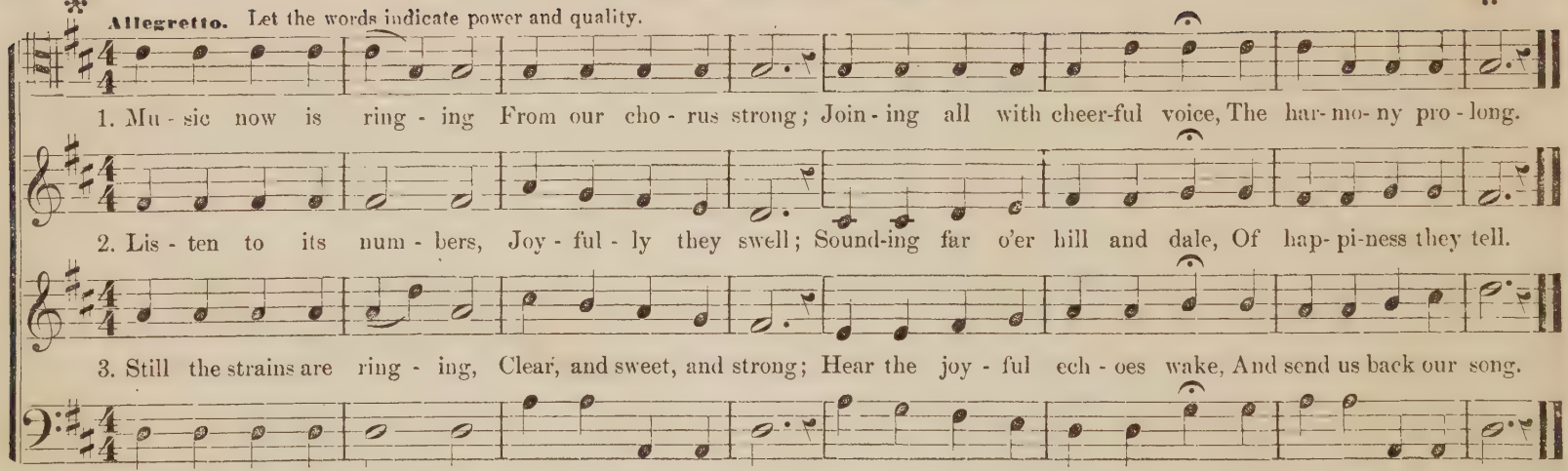
Spring is Coming.



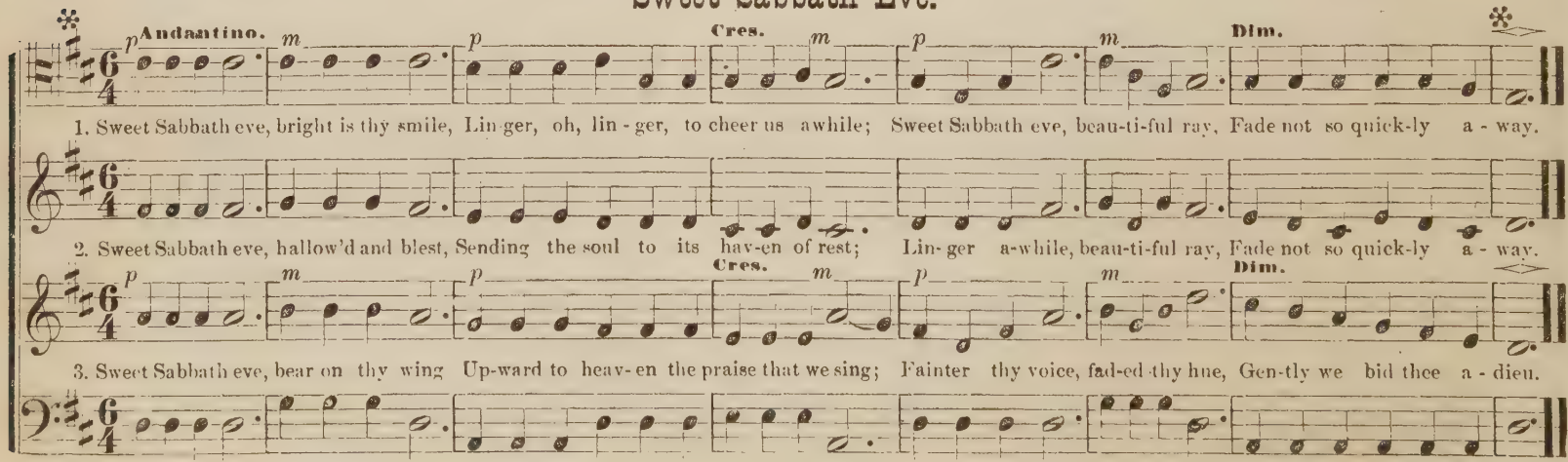




Music Now is Ringing.



Sweet Sabbath Eve.



Christmas Bells.

Arranged.

1. Oh, the bell-chimes sweetly pealing, Gently on the air they're stealing, Merry, mer-ry Christmas bells, Mer- ry, mer-ry Christmas bells.

2. Hark! a sim-ple lay they're chiming, Hear the wild confus-ion rhyming, Mer-ry, mer-ry Christmas bells, Mer- ry, mer-ry Christmas bells.

3. List again! those tongues are seeming With a thousand voic-es teem-ing, Mer-ry, mer-ry Christmas bells, Mer- ry, mer-ry Christmas bells.

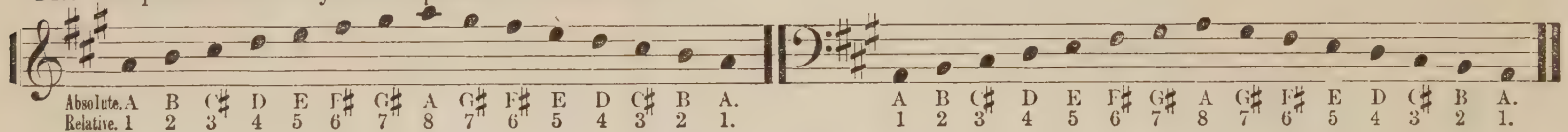
Joy and love they're now reveal-ing, Puls-es throb in hope-ful feel ing, Mer-ry, mer-ry Christmas bells, Mer - ry, mer- ry Christmas bells.

Now in scale me - lodious climbing, Then a low and silv'-ry tim-ing, Mer-ry, mer-ry Christmas bells, Mer - ry, mer- ry Christmas bells.

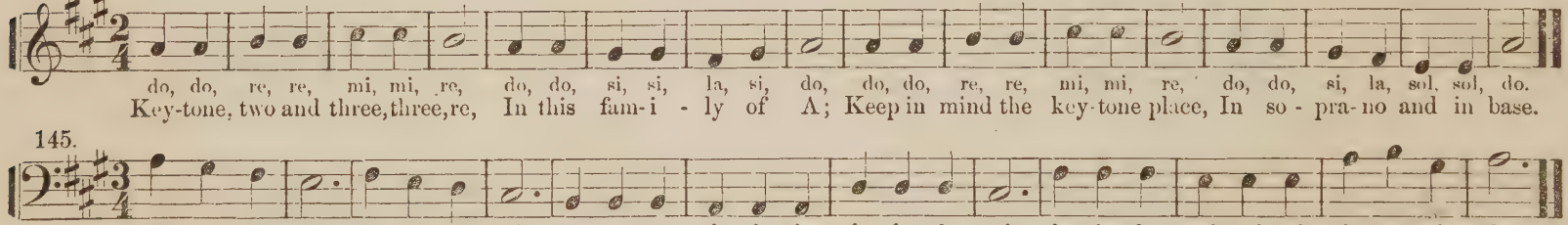
Tell - ing that a star is gleaming, Now from Judah's plain is beaming, Mer-ry, mer-ry Christmas bells, Mer - ry, mer- ry Christmas bells.

142. Introduce the key of A. Three degrees of the staff sharped, and all the rest, not affected by those sharps, kept natural, constitutes the arrangement of the staff and consequently the signature for this key.

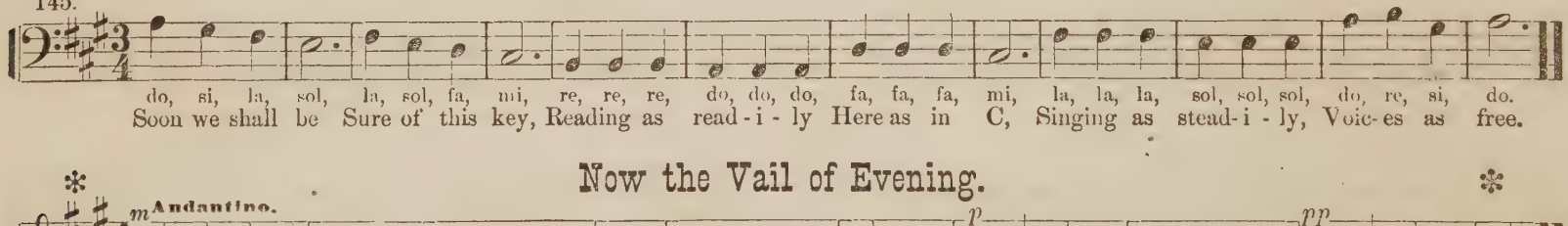
143. The pitches of the key of A represented in scale form.



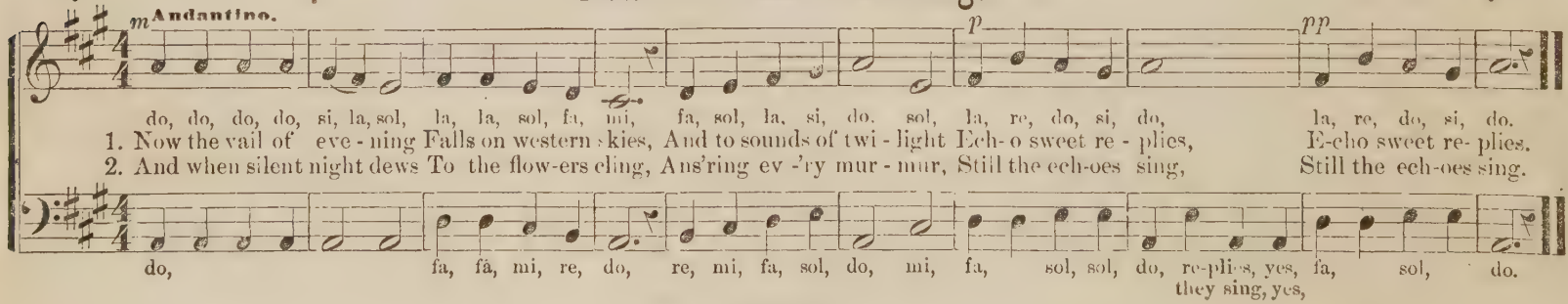
144.



145.



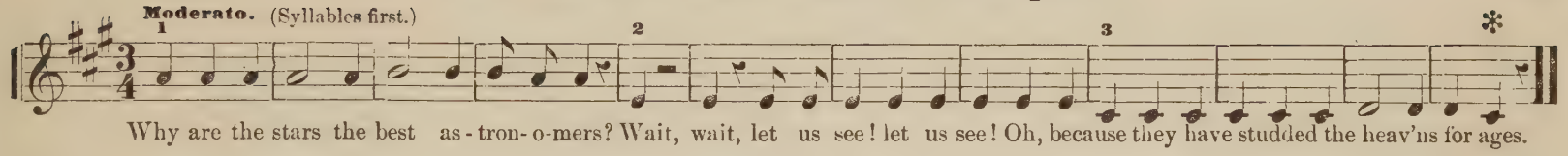
Now the Vail of Evening.



QUESTIONS.

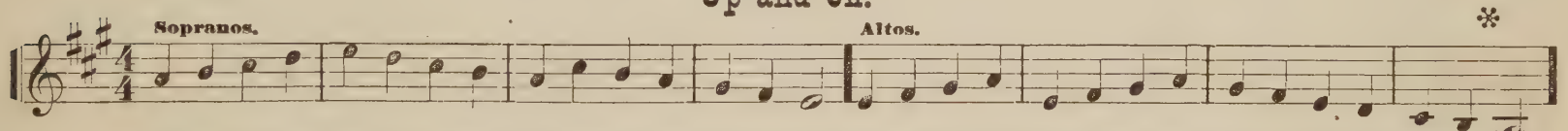
Name the absolute pitches that make the key of A. What new pitch is here? How many degrees of the staff must be changed from "natural" in representing this key? How many must be left natural? Is it just as important that some should be "natural" as that others should be "sharped"? What is commonly said to be the signature of the key of A? What absolute pitch has the home or key-tone sound in this key? What relative name and character has this same A when used in the key of D? What is it in the key of G? What in the key of C?

Why are the Stars. (Round in three parts.)

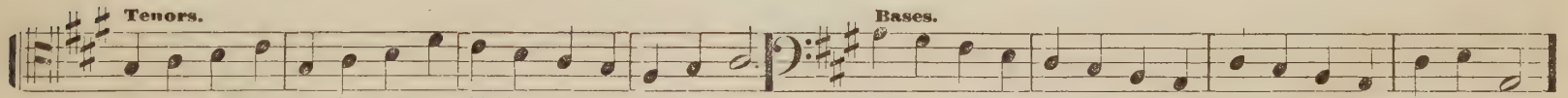


Why are the stars the best as-tron-o-mers? Wait, wait, let us see! let us see! Oh, because they have studded the heav'ns for ages.

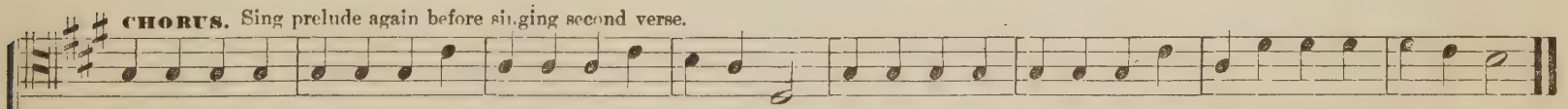
Up and Off.



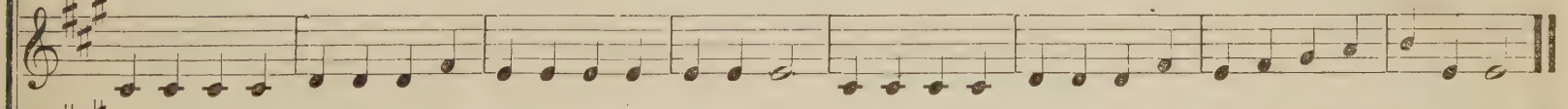
Up and off, the sun is ris-ing, Let him not be-hold us here, Up and off, the fields are smiling, Ev-'ry bird is sing-ing clear.



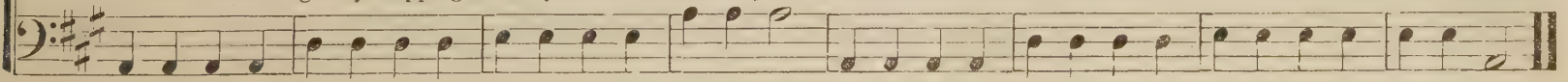
To our la-bor gai-ly stepping, Ev-'ry one our cho-rus join, If the storm comes, we can bear it, If the sun shines, let it shine.



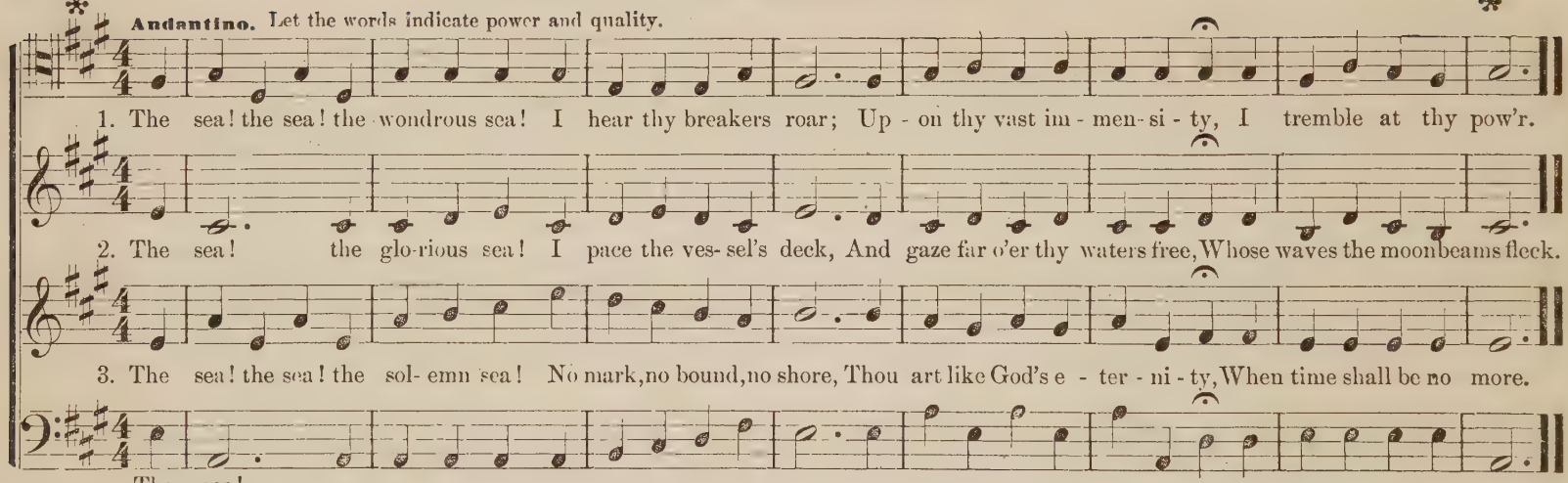
1. Up and off, the sun is ris-ing, Let him not be-hold us here, Up and off, the fields are smiling, Ev-'ry bird is sing-ing clear.



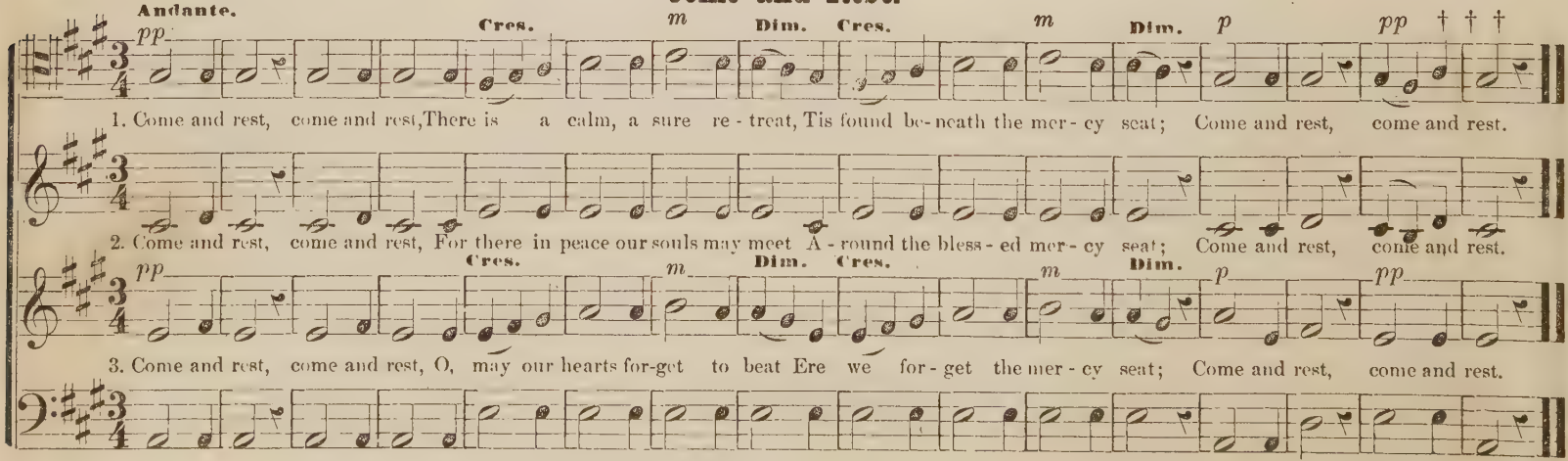
2. To our la-bor gai-ly stepping, Ev-'ry voice the cho-rus join, If the storm comes, we can bear it, If the sun shines, let it shine.



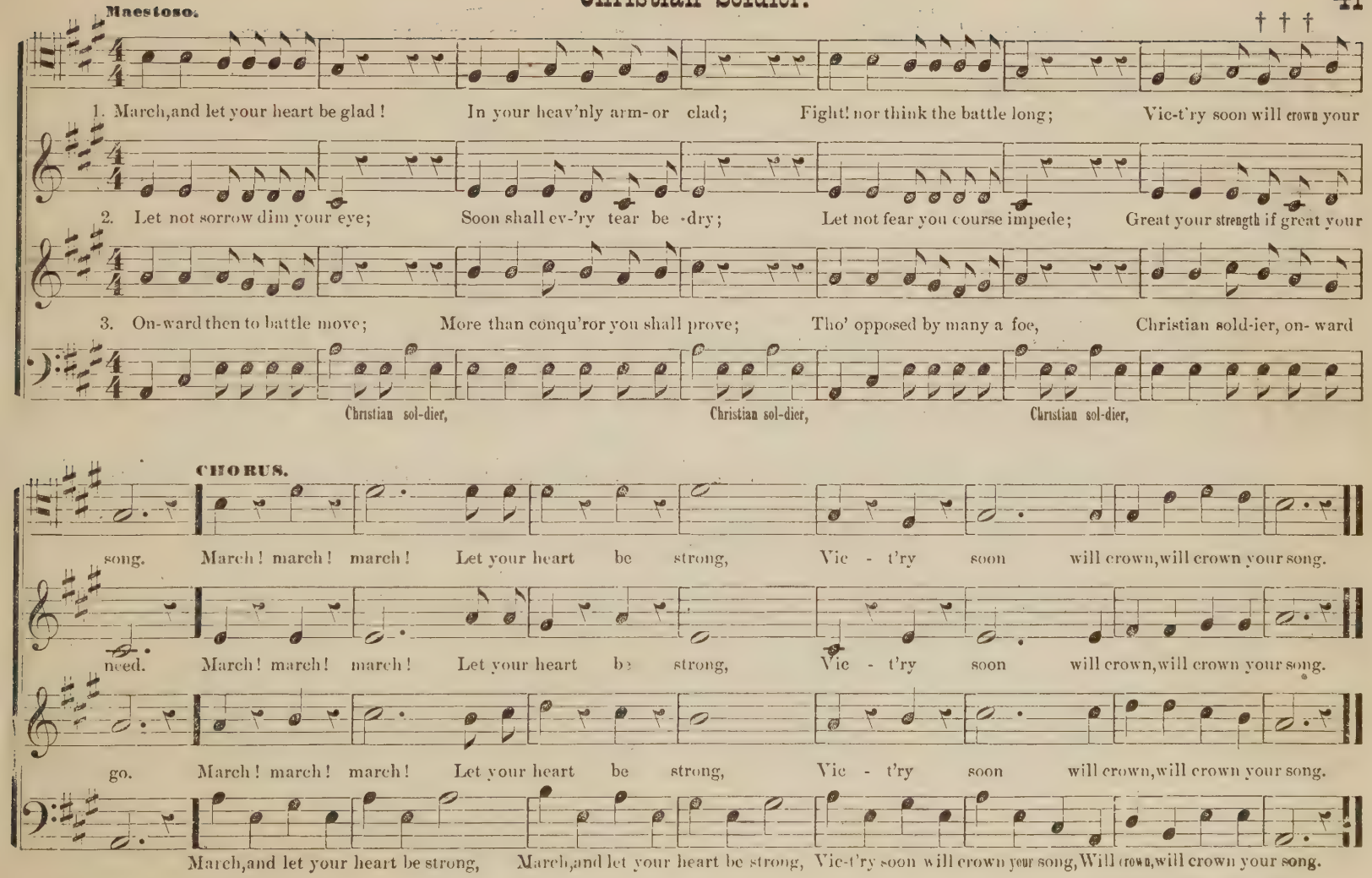
The Sea!



Come and Rest.

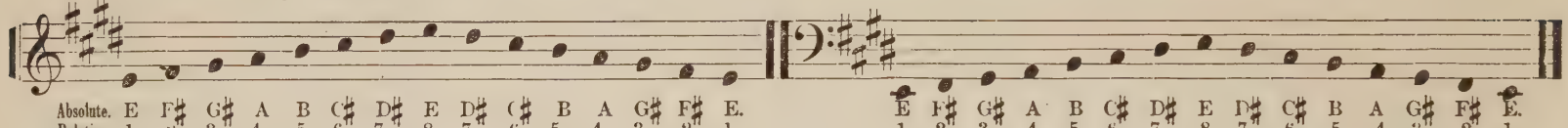


Christian Soldier.

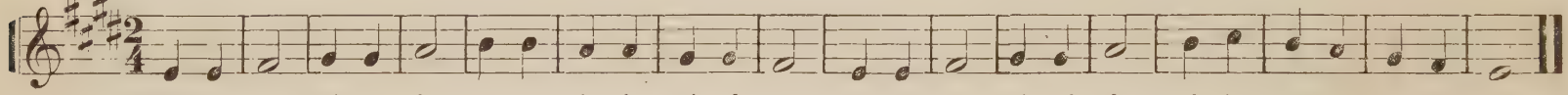


146. Introduce key of E. To make the staff represent the pitches of this key, both sharped and natural degrees must be used.

147. Pitches of this key in scale form.



148.



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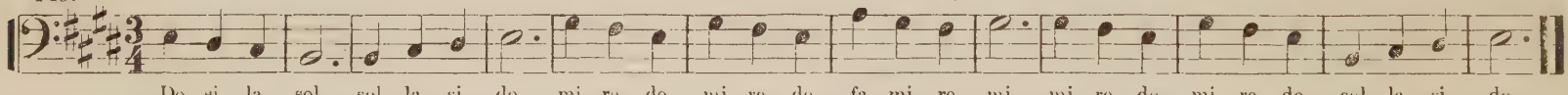
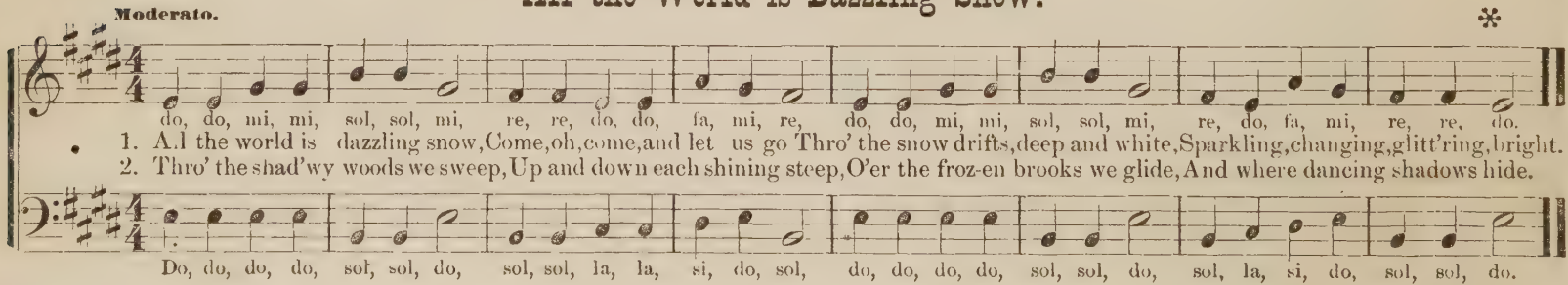


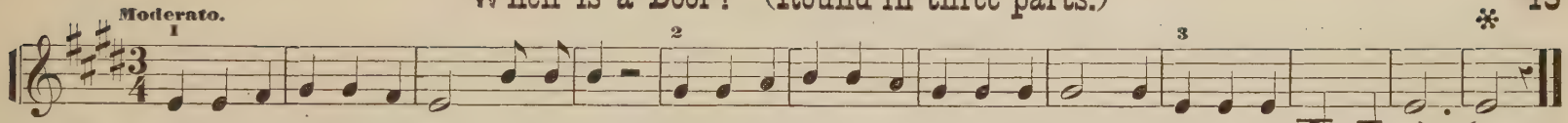
All the World is Dazzling Snow.



QUESTIONS.

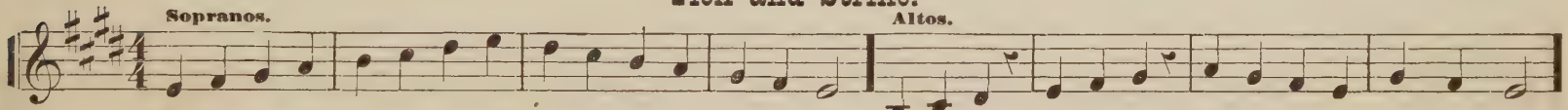
What pitches constitute the key of E? How is the staff prepared to represent them? What is said to be the signature? What pitch in this key has the same character or mental effect that C has in the key of C? What in the key of E is like D in the key of C? What in E is like E in C? What in E is like F in C? What in E is like G in C? What in E is like A in C? What in E is like B in C?

When is a Door? (Round in three parts.)

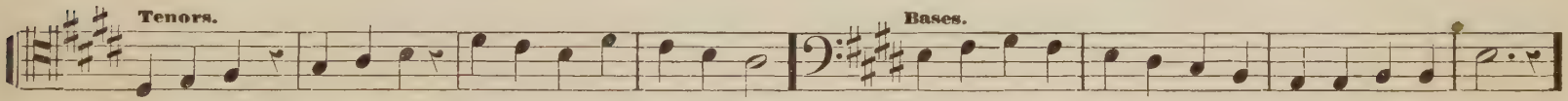


When is a door not a door? Give it up? When is a door not a door? Let me see, Ah, yes, when it is a - jar. . . .

Tick and Strike.

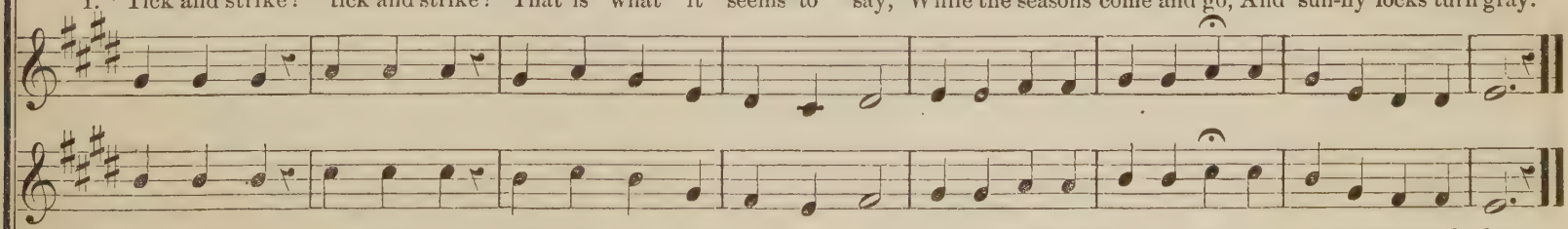


In the farmer's kitch-en bright, The old clock ticks precise and clear, Always right, al-ways right, Ev -'ry day and ev - 'ry year,

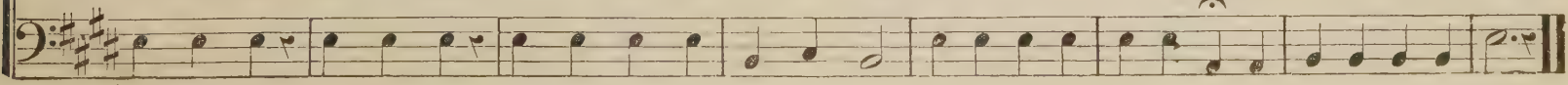


Tick and strike! tick and strike! That is what it seems to say, While the sea-sons come and go, And sun- ny locks turn gray.

1. "Tick and strike!" "tick and strike!" That is what it seems to say, While the seasons come and go, And sun-ny locks turn gray.



2. Al- ways right, al - ways right, Ev -' ry day and ev - 'ry year, In the farmer's kitch-en bright, It ticks precise and clear.



Lift up to God.

† † †

Maestoso. Power and quality indicated by the words. See where a crescendo is required.

1. Lift up to God the voice of praise, Whose breath our souls in-spired; Loud and more loud the anthems raise, With grate-ful ar - dor fired.

2. Lift up to God the voice of praise, Whose goodness pass - ing tho't, Loads ev-'ry mo- ment as it flies, With ben - e - fits un-sought.

3. Lift up to God the voice of praise, For hope's transport - ing ray, Which lights thro' darkest shades of death To realms of end - less day.

Come, Lovely Evening.

Cantabile. Soft, smooth, flowing, connected, gentle. Cres. and dim. both of lines and long tones.

*

1. Come, soft and love - ly eve - ning, Spread o'er the grass-y fields; We love the peace-ful feel - ing Thy si - lent com-ing yields.

2. All na - ture now is si - lent, Ex- cept the pass- ing breeze; And birds their night song warbling, A-mong the dew - y trees.

3. Sweet eve-ning, thou art with us, So tran-quil, mild, and still; Thou dost our thankful bo soms With humble prais-es fill.

Morning Echoes.

Moderato.

1. Hear the morning ech - oes ring-ing From the hill-y slope so fair; How they answer back the sing-ing Of the shepherds gathered there.

2. Yes, the hills send back their greeting In the shepherd's-glad refrain, Then a - gain the tones re-peat-ing, They prolong the hap-py strain.

3. Sweetest tones the vales are fill- ing, As the sing-ers move a - long, Ev -'ry peak respons-ive thrilling To their joy-ous morning song.

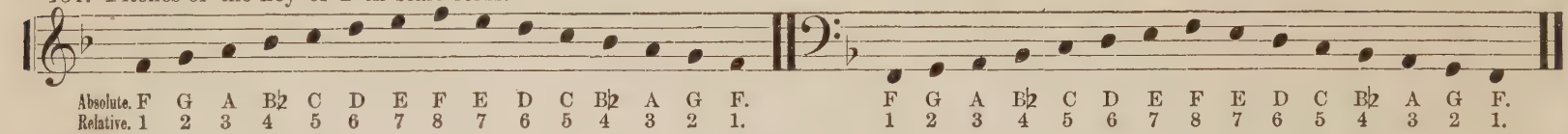
CHORUS.

'Tis ech - o answers there, In the morning air, Ech - o, ech - o, ech - o, ech - o, ech - o, ech - o, In the morning air.

Echo answers there, In the morning air, Ech, - - o, In the morning air.

150. Introduce the key of F. It will be found that for representing this key all the degrees of the staff must be kept natural but one; that must be flatted.

151. Pitches of the key of F in scale form.



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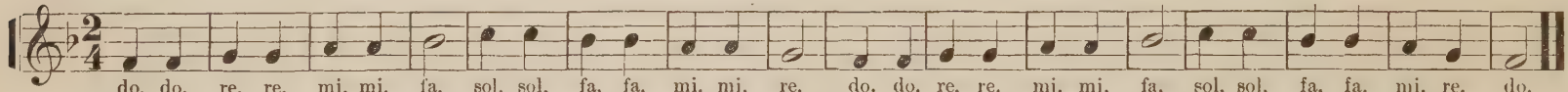

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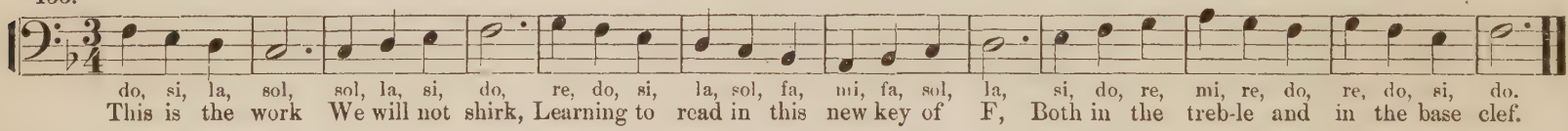
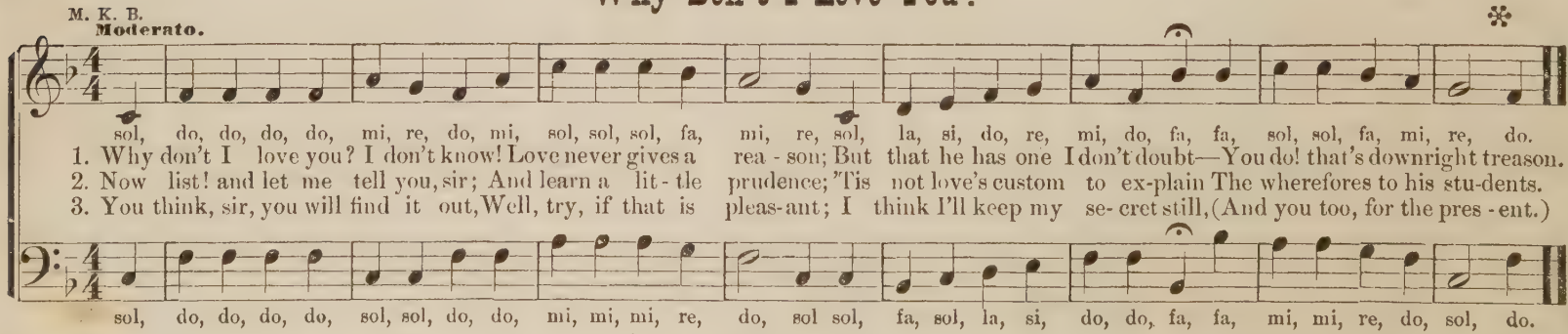


Why Don't I Love You?

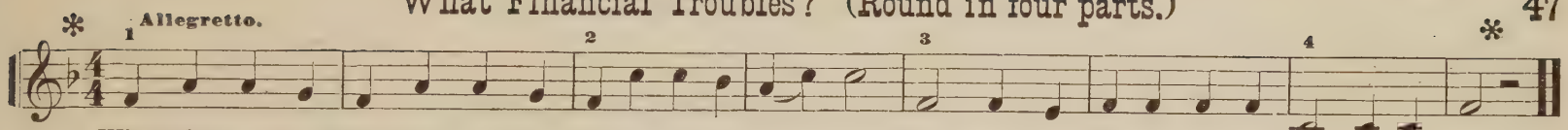
M. K. B.
Moderato.



QUESTIONS.

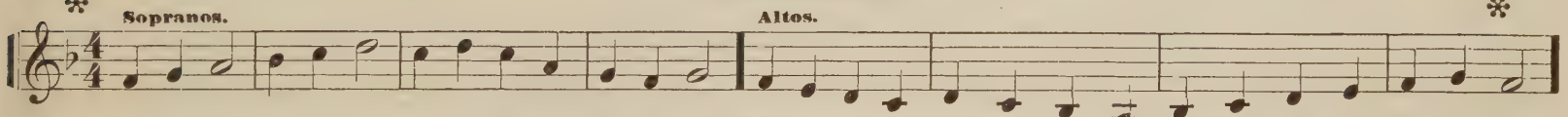
What are the pitches of the key of F? What pitch has this key that the key of C has not? What degrees are natural and what flatted in preparing the staff for this key? What is signature? What pitch in this family fills the office of home tone or one? What pitch here plays the part of the restless two? What the plaintive three? (Question so of all. See page 19.)

What Financial Troubles? (Round in four parts.)

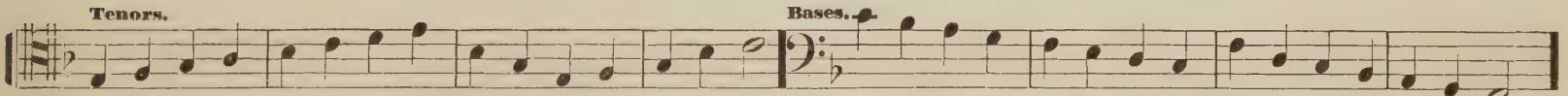


What fi - nan - cial troub- les have the birds on summer morn - ings? Poor things! their lit- tle bills are all o - ver dew. (due.)

Distant Bells.

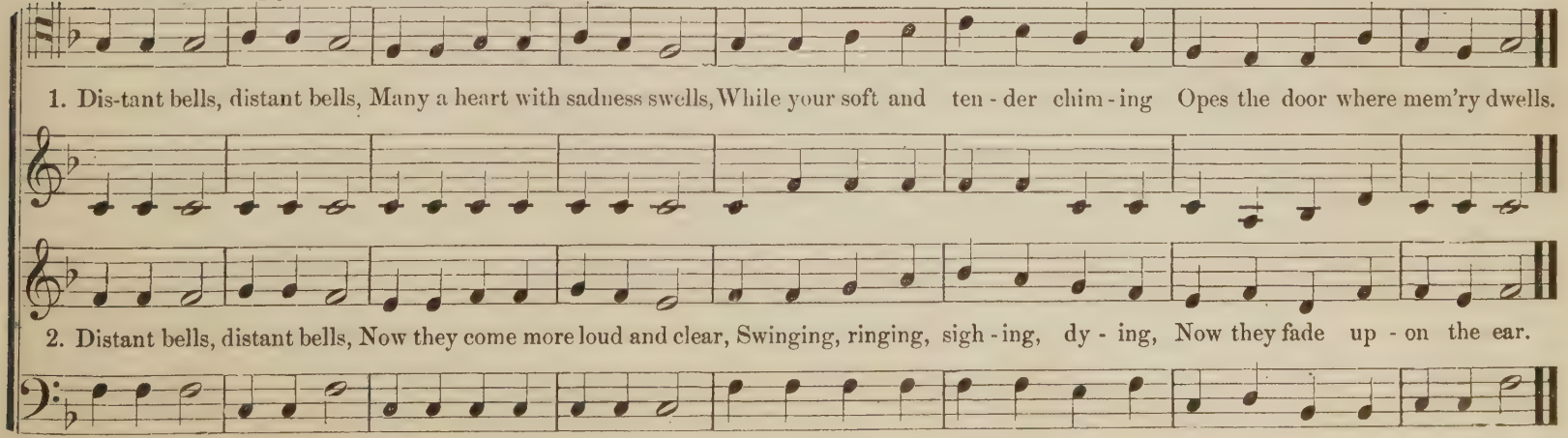


Dis-tant bells, distant bells, Many a heart with sadness swells, While your soft and ten-der chim - ing Opes the door where mem'ry dwells.



Hark! upon the winds in-creasing, Now they come more loud and clear; Swinging, ringing, sigh-ing, dy- ing, Now they fade up-on the ear.

CHORUS. Sing prelude again for second verse.



1. Dis-tant bells, distant bells, Many a heart with sadness swells, While your soft and ten - der chim - ing Opes the door where mem'ry dwells.

2. Distant bells, distant bells, Now they come more loud and clear, Swinging, ringing, sigh - ing, dy - ing, Now they fade up - on the ear.

Here or There. (With echo.)

MRS. S. CURRIER. G. F. R.

Allegretto. Let four voices in another room give the echo. **Echo.**

1. Ech-o, ech - o, ev - 'ry-where, Float-ing thro' the crys - tal air, Where do liv - ing wa - ters flow? Do you know? No!

2. Ech-o, ech - o, ev - 'ry-where, Float-ing thro' the crys - tal air, Where do fade-less flow - ers grow? Do you know? No!

3. Ech-o, ech - o, ev - 'ry-where, Float-ing thro' the crys - tal air, Where are nev - er sounds of woe? Do you know? No!

4. Ech-o answer now once more. Is it on the unknown shore? Once a - gain the truth de - clare, Here or there? There!

Star of the Summer Eve.

Andantino. Sustained, soft, flowing, gently increasing with ascending melody, decreasing with descending melody, giving a slight swell to the long tones. *

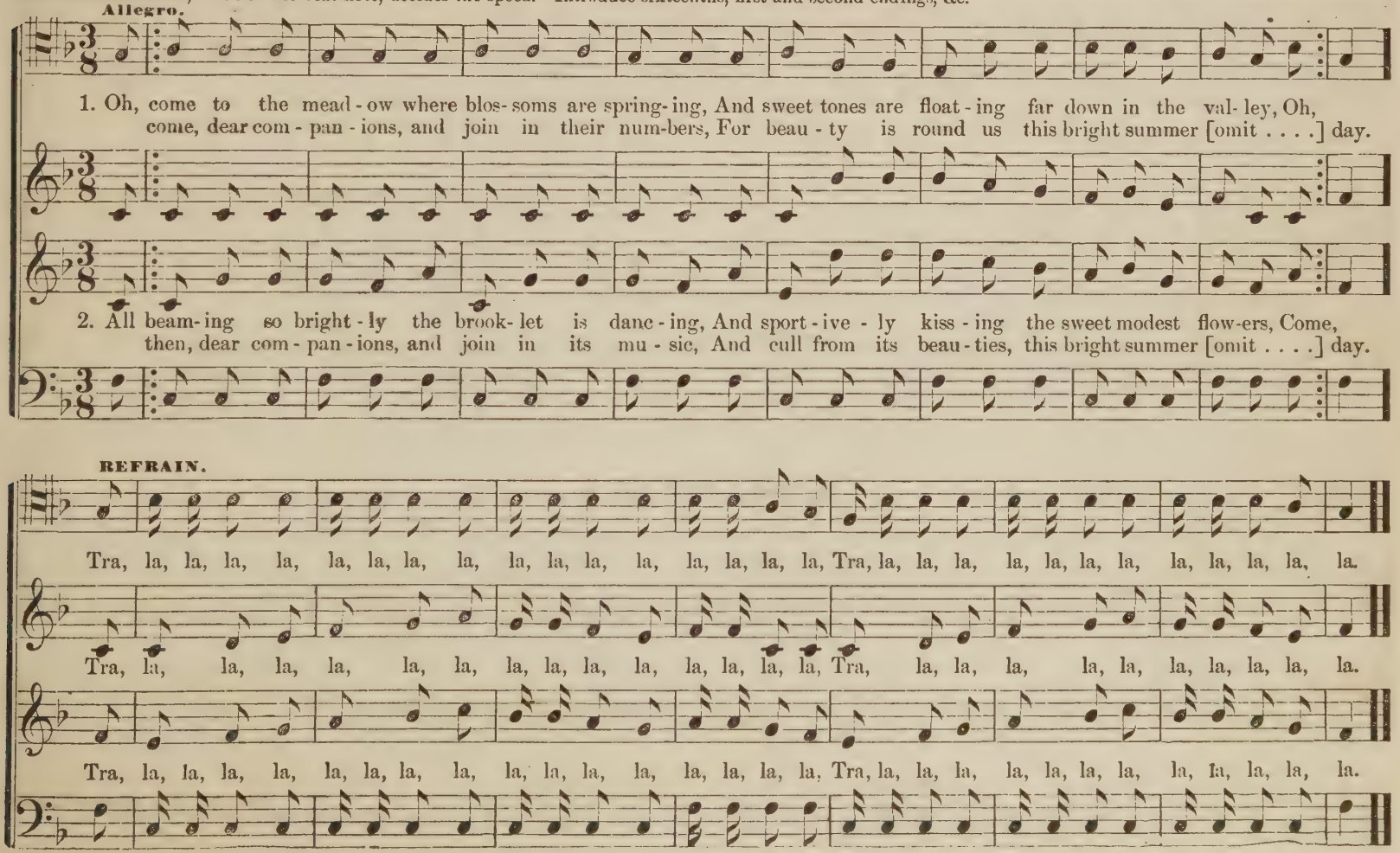
1. Star of the sum-mer eve Sink, sink to rest! Sink ere the sil - ver light Fades from the west, Sink ere the sil - ver light Fades from the west.

2. Wind of the sum-mer eve, Waft, waft your sighs From where the dis-tant hills Kiss gold-en skies, From where the dis- tant hills Kiss gold-en skies.

3. Bird of the sum-mer eve, Chant, chant your song! While thro' the twilight gleams Night's starry throng, While thro' the twilight gleams Night's starry throng.

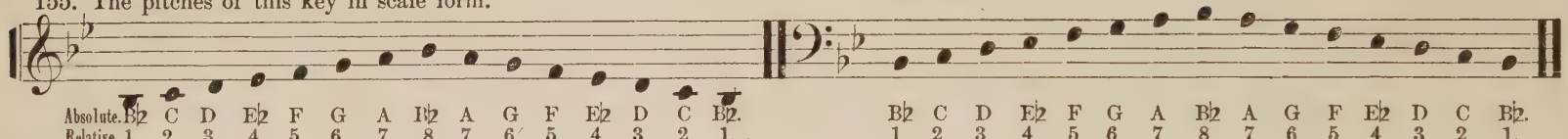
Come to the Meadow. (Vocal Waltz.)

✻ Sometimes when it is desirable that the music should look fast, the eighth is used for beat-note. It would, however, go just as fast if the quarter were beat-note. The movement mark, and not the beat-note, decides the speed. Introduce sixteenths, first and second endings, &c. ✻



154. Introduce the key of B flat. Arrange the staff so that all pitches of the key will be represented. The arrangement will serve for "sign of key."

155. The pitches of this key in scale form.



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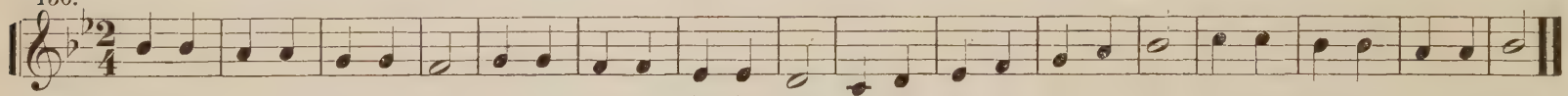

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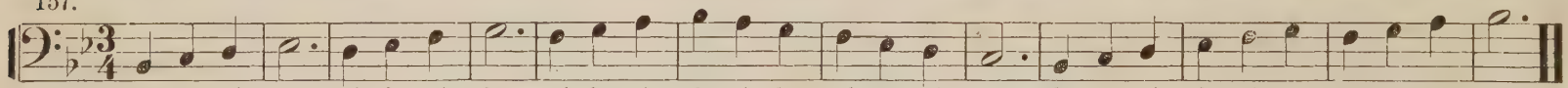
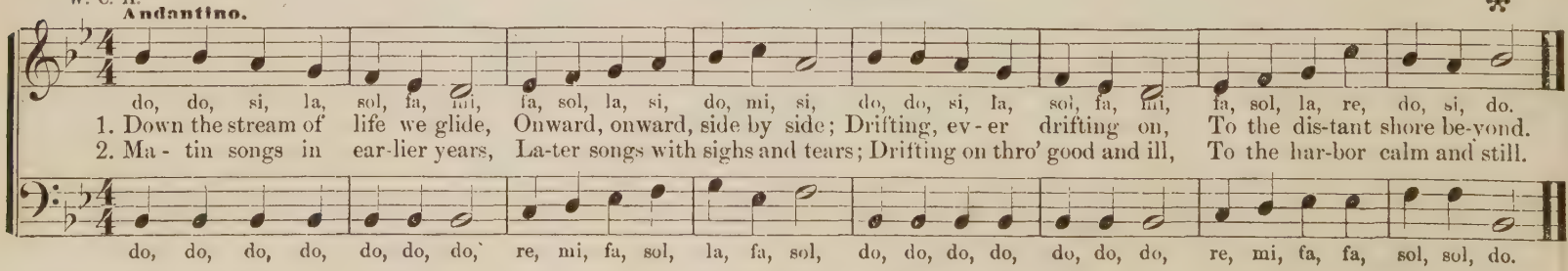


Down the Stream.

W. C. H.

Andantino.



QUESTIONS.

What tones cluster around B flat as key-tone? What degrees of the staff are natural and what flatted in representing this key? What pitch fills the office of domineering five in this key? Who is plaintive six? Who is restless seven? In what key is this restless A the plaintive six? In what key is it the bold five? In what key is it the reposeful key-tone? (Ask similar questions of other pitches of this key.)

Why is Athens? (Round in three parts.)

Moderato.

1 2 3

Why is Ath-ens like the wick of a can-dle? You don't like to say, But you must o - bey. Well, then, 'cause it's in the midst of Greece.

'Tis May.

Sopranos. Altos.

'Tis May, bright May, the mer - ry air Is full of perfume sweet; On shrub and tree 'mid springing grass The new-born flowers meet.

Tenors. Basses.

The birds are in the wild-est joy, The blue sky smiles a - bove, The mountain dons its em'rald robe, And verdure decks the grove.

CHORUS. Prelude twice.

1. 'Tis May, bright May, the mer-ry air Is full of perfume sweet; On shrub and tree 'mid springing grass The new-born flowers meet.

2. 'Tis May, the birds are full of joy, The blue sky smiles a- bove; The mountain dons its em -'rald robe, And verdure decks the grove.

God is Love.

M. C. K.

Subdued voices.

† † †

1. God is love! the an-gels whisper, Hark! the ech-o in the air, God is love! 'tis waft-ed ev - er O'er and o'er the world so fair.

God is love! . . . God is love! . . .

2. God is love! to you he call- eth, Sadden'd heart and troubled brow, God is love! oh, wea-ry mor-tal, Cast thy sor-row on him now.

Mother's Anchor.

Moderato.

*

1. Her anch-or is a gold-en one, All wreathed about with ros - es, And in a sea of love and rest It graceful- ly re - pos - es.

2. How proudly rides the lit- tle craft Up - on life's peaceful wa - ters, For there the trip-le anch-or rests, In husband, sons and daughters.

3. Oh, there, within her qui- et nook, Far, far from noise and ran- cor, She holds with con-fi-dence and trust To her be- lov - ed anch- or.

Summer Morn.

G. F. R.

G. F. R.

Allegretto.

1. Oh, I love thy dews so pearl-y, summer morn, summer morn; And thy first cool hours, so ear - ly, sum - mer morn, summer morn;

2. Oh, I love thy song of la-bor, summer morn, summer morn; From the thrifty, bus - y neigh- bor, sum - mer morn, summer morn;

3. Yes, I love thy dews so pearl-y, summer morn, summer morn; And thy first cool hours, so ear - ly, sum - mer morn, summer morn;

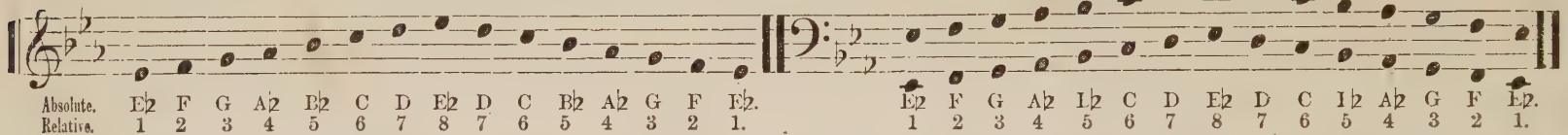
For the freshest tho'ts are giv-en When the eastern bars are riv-en, And the new light comes from heav - en, sum - mer morn, summer morn.

While he seeks with joy and pleasure For the deeply hid-den treasure, Which thou givest with - out meas- ure, sum - mer morn, summer morn.

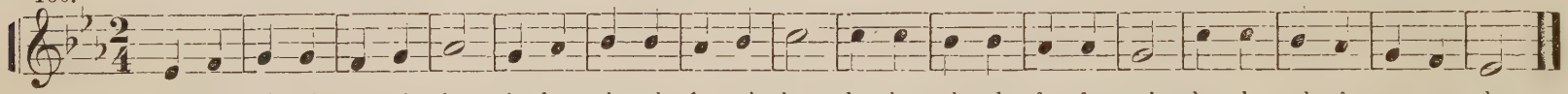
For the freshest tho'ts are giv-en When the eastern bars are riv-en, And the new light comes from heav - en, sum - mer morn, summer morn.

158. Introduce the Key of E flat. Make the staff represent this key, and the peculiar arrangement will become the signature or sign of the staff.

159. Tones of the Key of E flat in scale form.



160.



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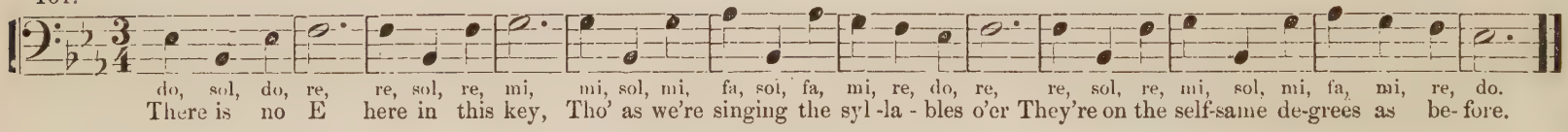
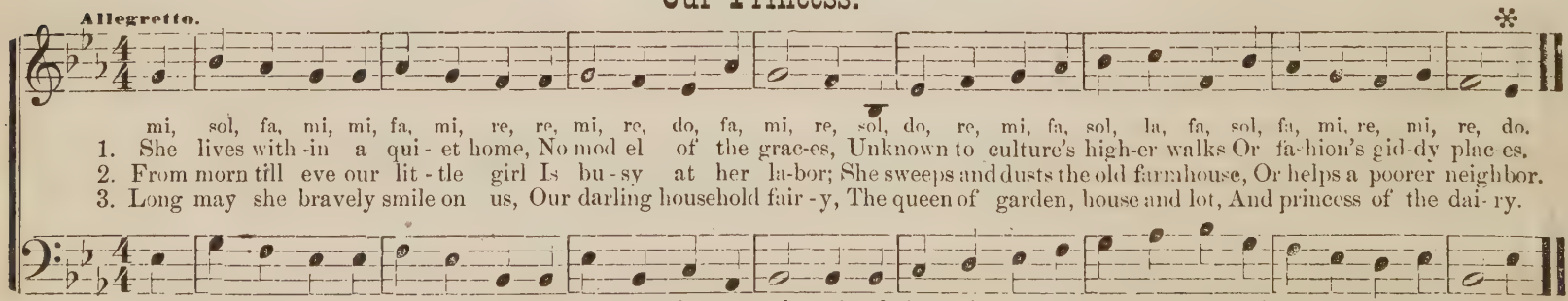


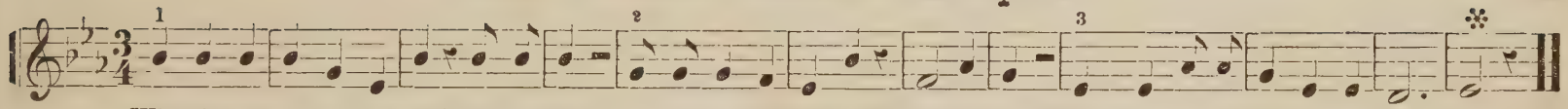
Our Princess.



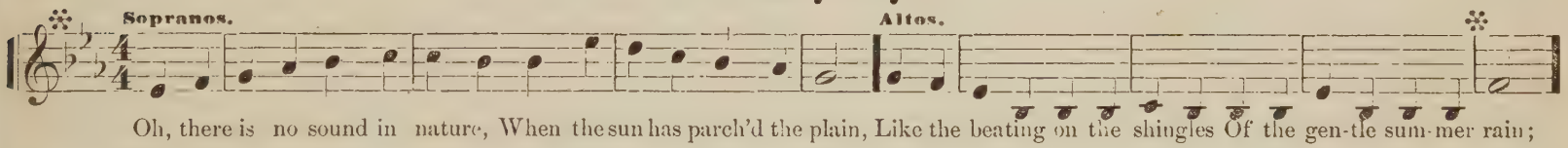
QUESTIONS.

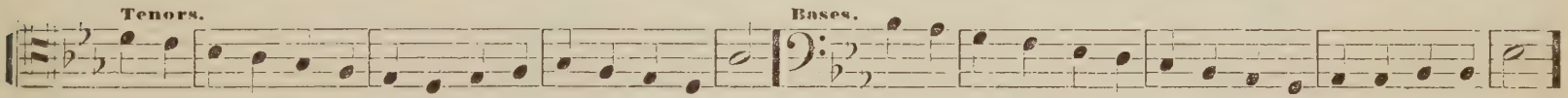
What are the names of the tone-pitches that have E flat for their home or key-tone? How is the staff arranged to represent this key? What is the character or mental effect of E flat when heard in this key? What is the character of F when in this relationship? What G? What A flat? What B flat? What C? What D? Has D been restless seven in any previous key?

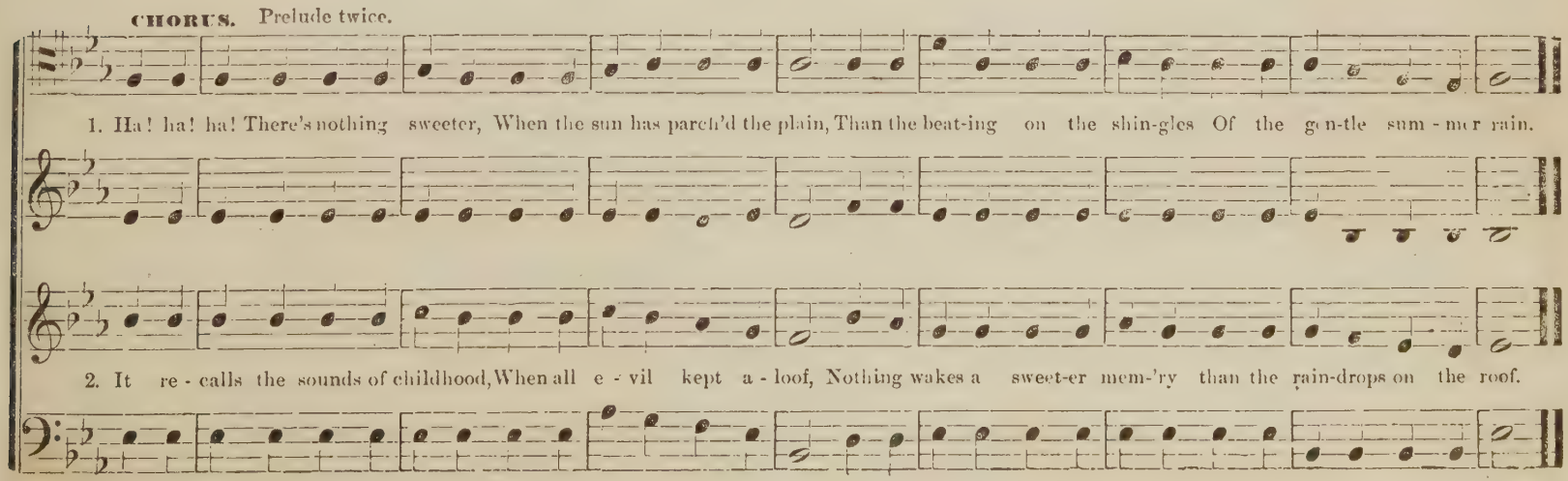
When is a Man? (Round in three parts.)



The Rainy Day.







The Sunbeams.

*

Allegretto.

1. The sunbeams gild the val - ley With mild and gentle ray, All na-ture blissful smil - ing Now hails the king of day.

2. The birds are warbling glad - ly In din-gle and in dell, While beauteous golden sun-beams Weave round their magic spell.

3. Their light and joy and glad - ness Il - lu-mine all the scene, They lin - ger on the o - cean, They clothe the hills with green.

Yes or No.

*

Allegro. Where the last verse would be deemed *personal*, it may be omitted.

1. When of a man I ask a question, I wish he'd an-swer yes, or no; Nor stop to make some smooth evasion, And on- ly answer—may be so.

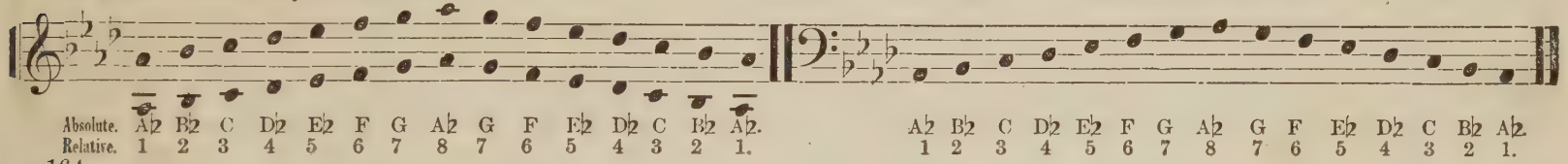
2. Al-ways I doubt the friendly meaning Of—well—perhaps—I do not know; When for a fav - or I am suing, I'd rath - er hear the an - swer "no."

3 I from my soul de-spise all quibbling, I'll use it not with friend or foe; But when they ask with-out dissembling, I'll plainly an - swer, yes, or no.

4. And when I ask that trembling question, "Wilt thou be mine, my dearest miss?" Then may there be no hes - i - tation, To say dis-tinct- ly—YES, SIR, YES.

162. Introduce key of A flat. Make lines and spaces represent correctly the pitches of this key, and that arrangement will become the signature to the key, shortened for common use to "four flats."

163. Pitches of this key in scale form.



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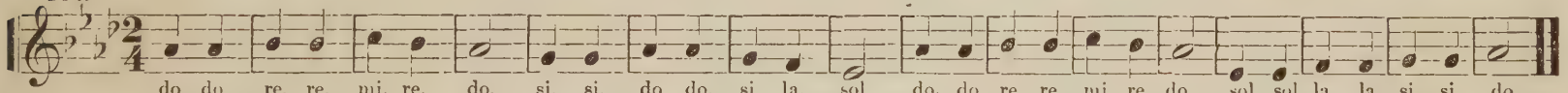
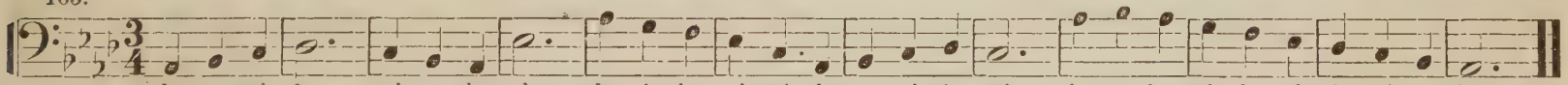


do, do, re, re, mi, re, do, si, si, do do, si, la, sol, do, do, re, re, mi, re, do. sol, sol, la, la, si, si, do.

Each de - gree has now been "do," Twice, this one, as we all know; C, G, D, A, E, don't miss! F, B flat, E flat, and this.

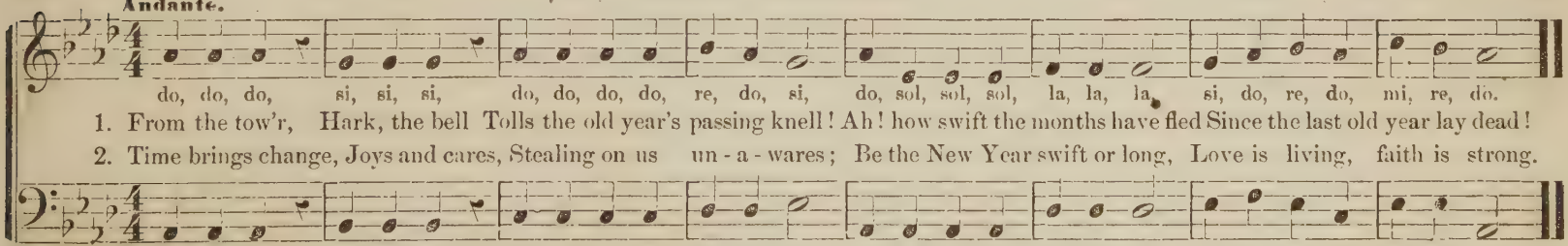
165.



do, re, mi, fa, mi, re, do, sol, do, si, la, sol, mi, do, re, mi, fa, mi, do, re, do, si, la, sol, fa, mi, re, do.

Now we proclaim, Keys are the same, In their re - la - tion and rel - a - tive name; If we don't know that we're all much to blame.

From the Tower. *



do, do, do, si, si, si, do, do, do, do, re, do, si, do, sol, sol, sol, la, la, la, si, do, re, do, mi, re, do.

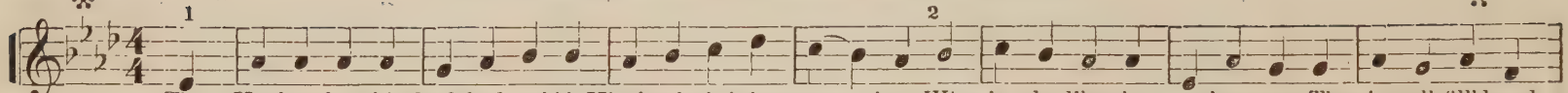
1. From the tow'r, Hark, the bell Tolls the old year's passing knell! Ah! how swift the months have fled Since the last old year lay dead!
2. Time brings change, Joys and cares, Stealing on us un - a - wares; Be the New Year swift or long, Love is living, faith is strong.

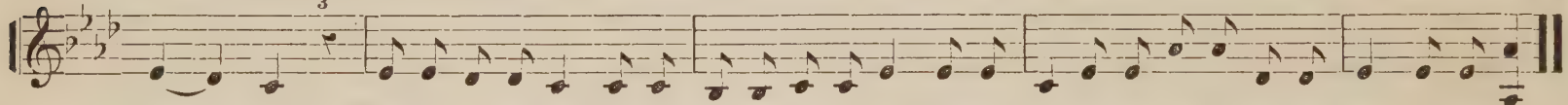
do, do, do, re, re, re, mi, mi, mi, mi, fa, fa, sol, do, do, do, do, fa, fa, fa, sol, la, sol, mi, sol, sol, do.

QUESTIONS.

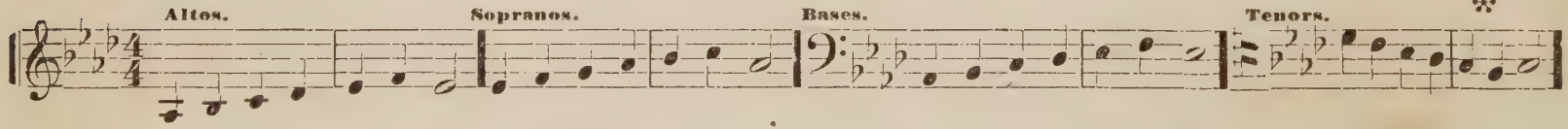
Name the pitches that cluster around A flat as key-tone. What is a full description of the condition of the staff in the signature place, when it is prepared to represent the pitches of this key? Are the natural degrees as important as the flatted ones? What is the abbreviation, or common name, of signature? In how many of the nine keys that we have now sung in, is the pitch C used? In how many C sharp? In how many D? In how many D flat? (Ask in this way of each absolute pitch.)

The Yankee Boy. (Round in three parts.)



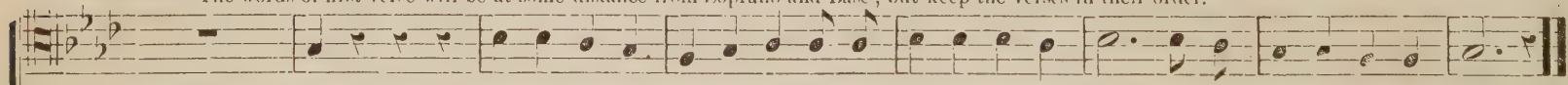


Watch-Words.

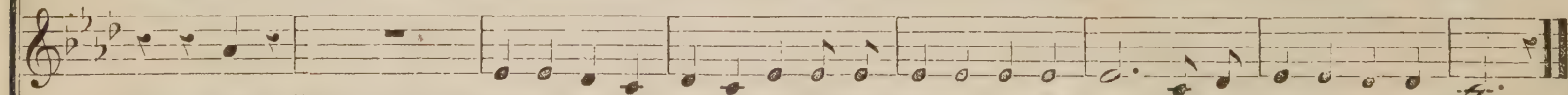


1. *Hope* while life and being last, *Dare* and for the right be brave; *Toil* while there's a task unwrought; *Trust* while there's a God to save.
2. *See* that there's a work for each; *Learn* that there is strength in God; *Know* that there's a crown reserved; *Wait* tho' 'neath the cloud and rod.
3. *Love* when there's a foe that wrongs; *Help* when there's a brother's need; *Watch* when there's a tempter near; *Pray* both in thy word and deed.

CHORUS. The words of first verse will be at some distance from Soprano and Base; but keep the verses in their order.

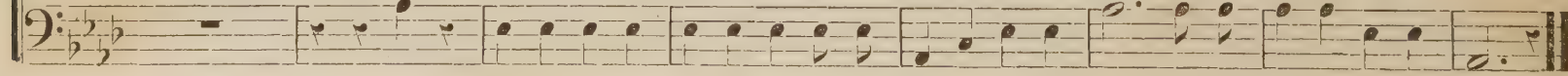


1. HOPE! DARE! TOIL! TRUST! These are watch-words true and just, These are watch-words true and just, These are watch-words true and just.



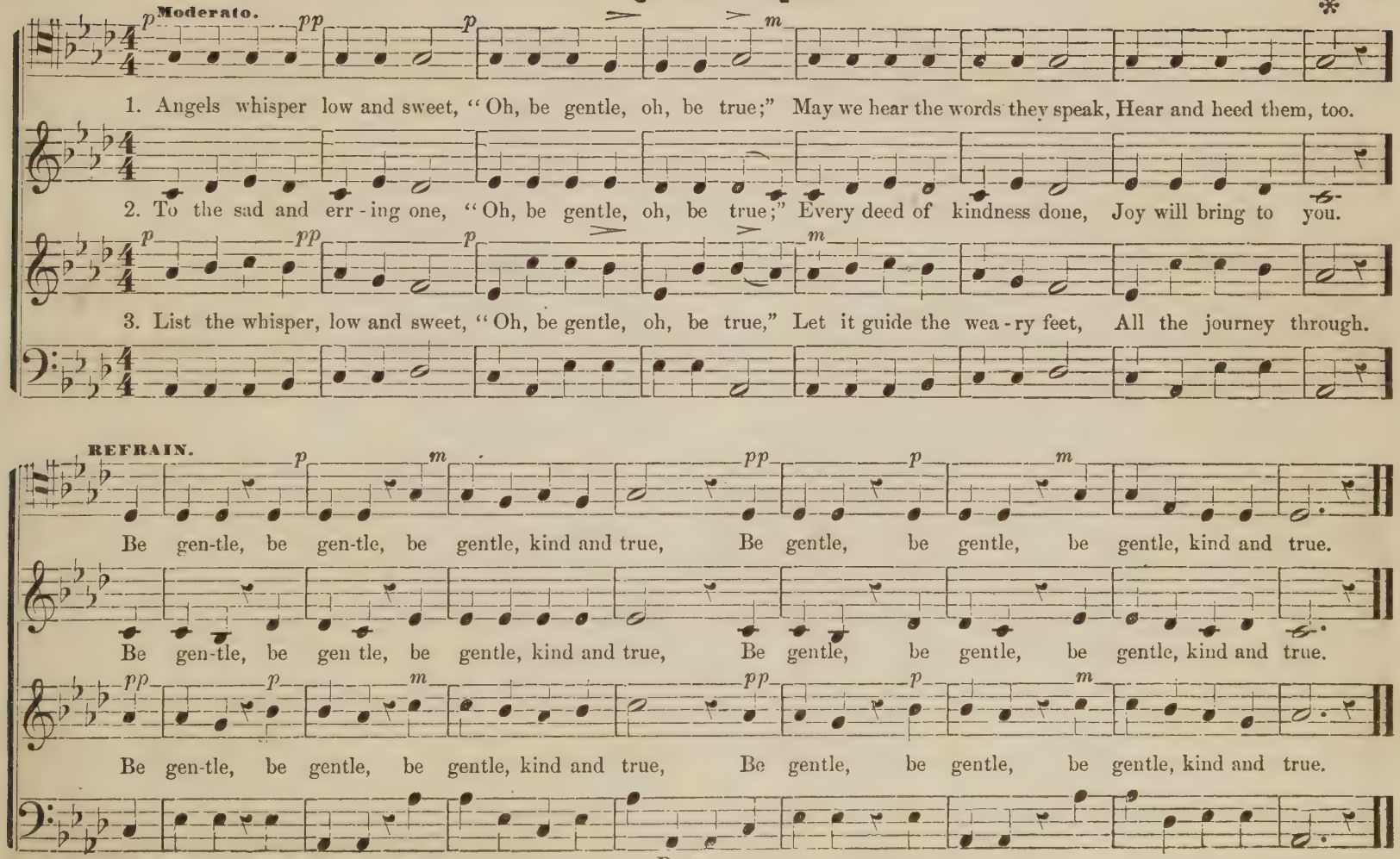
2. SEE! LEARN! KNOW! WAIT! These are watch-words true and great, These are watch-words true and great, These are watch-words true and great.

3. LOVE! HOPE! WATCH! PRAY! Let us all these words o - bey, Let us all these words o - bey, Let us all these words o - bey.



Angels Whisper.

*



G. F. R.

The New Hammer Song. (Trio obligato for ladies' voices.)

Introduce *dotted eighths* followed by *sixteenths*. Second time through the keys. More difficult rythmic forms.

G. F. ROOT.

Klang, klang, klang, klang, klang, klang, klang, klang, klang, klang klang, klang,

1. Thro' the clear star-ry night . . hear the an - vils sing - ing, And the

2. 'Mid the gleam of the fire from the forg - es glan - cing, And the

Kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling,

Klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang,

far - - - reaching voice of the sharp steel ring - ing. Join the song, mer-ry song, Of the

bright lu - rid stars of the i - ron danc - ing, Join the song, mer-ry song, Of the

Kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling,

Klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang.

blows clear and strong, Of the hammer blows so clear and strong; Of the hammer blows so clear and strong.

blows clear and strong, Of the hammer blows so clear and strong; Of the hammer blows so clear and strong.

Kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, klang.

Thirty Days. (Round in six parts.)

G. F. R.

Thir - ty days hath Sep - tem-ber, A - pril, June and No - vem-ber, All the rest have thir-ty - one, Sav - ing Feb-ru - a - ry a - lone, Which has twen-ty-eight, rain or shine, And on leap-year twenty - nine.

Hear the Bell. (Round in three parts.)

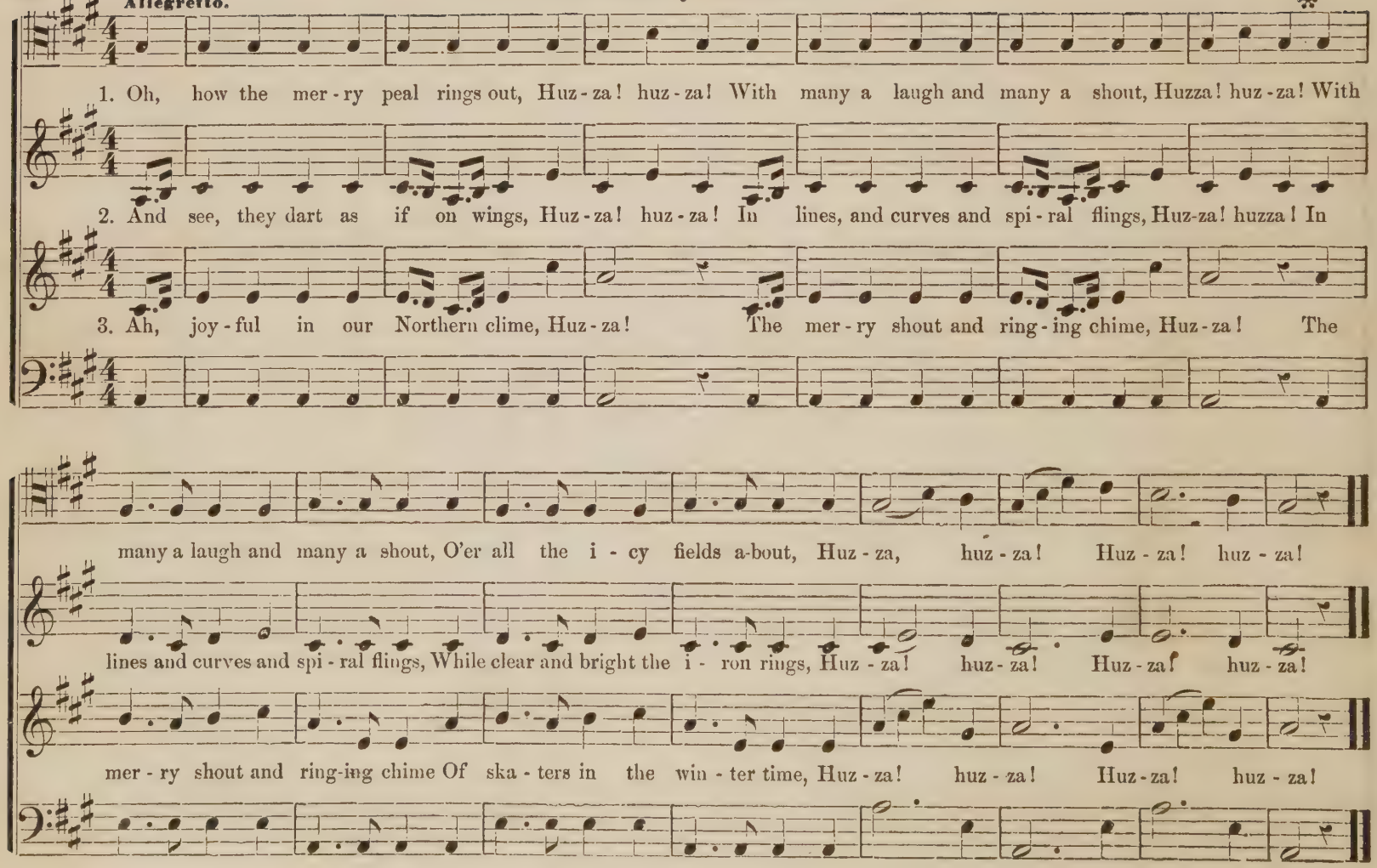
Hear the bell, With brazen knell, It is th' alarm of fire, clang! clang! clang!

Sing Together. (Round in three parts.)

Introduce *Triplet.*

Sing, sing to - geth - er, Mer-ri - ly, mer-ri - ly sing; Sing, sing togeth - er, Mer - ri - ly, mer - ri - ly sing, Sing, sing, sing, sing.

The Merry Skaters.



Queen of the Silent Night. (Trio for Ladies' Voices.)

(May be sung with equally good effect by men's voices. The base staff is used for Alto, to be more convenient when the piece is sung by men.) New Arrangement.

1st Soprano.

1. Hail to thee, queen of the si - lent night, Shine clear, shine bright, yield thy pensive light; Blithely we'll dance in thy sil - vèr ray,

2nd Soprano.

2. Dart thy pure beams from thy throne on high, Beam on thro' sky robed in a - zure dye; We'll laugh and sport while the night-bird sings,

Alto.

Hap-pi - ly pass-ing the hours a - way; Yes, yes, we love the stil - ly night, Dressed in her robes of blue and white; Heav'n's arches ring,

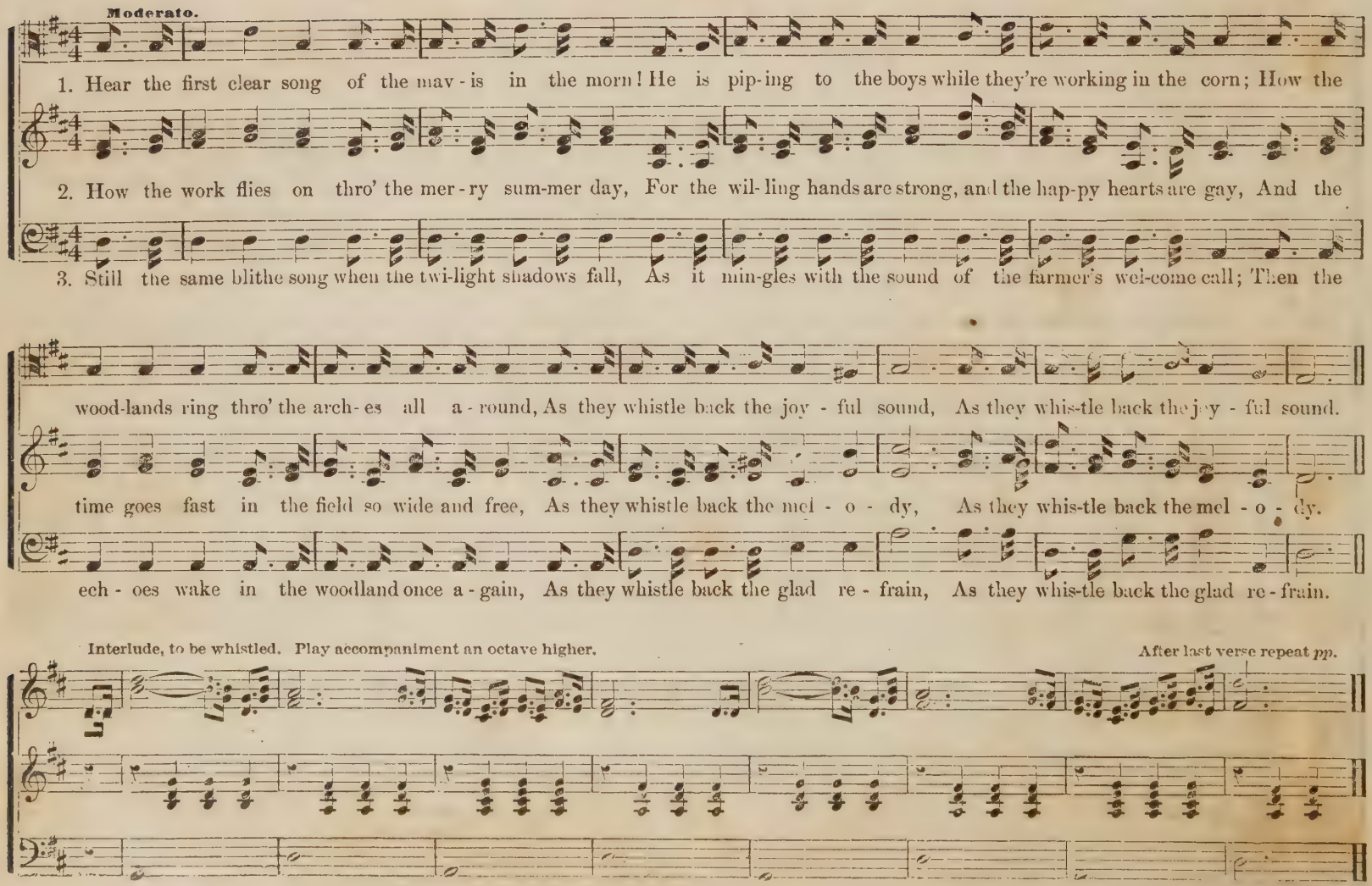
Flapping the dew from her sa - ble wings, Sprites love to sport in still moonlight, Sprinkling the pearls of shad'wy night; Then let us sing,

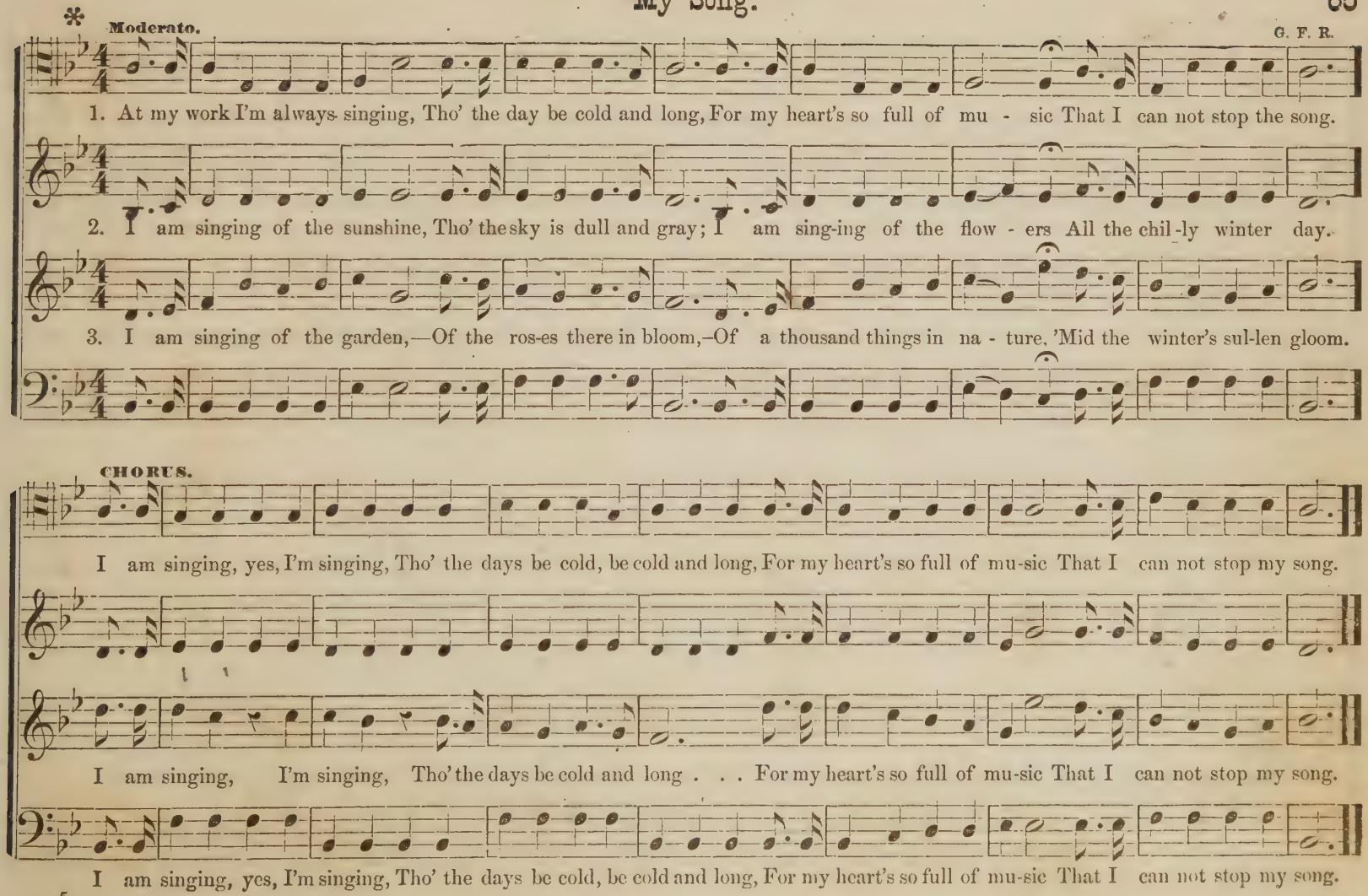
Repeat *pp* Second time rit. and dim.

Stars wink and sing, Hail, si - lent night! Fair - y moon-light, fair - y moon-light, Fair - y, fair - y, fair - y moon-light.

Time's on the wing, Hail, si - lent night! Fair - y moonlight, fair - y moon-light, Fair - y, fair - y, fair - y moonlight.

Fair-y moon - - - - - - light.


Moderato.
1. Hear the first clear song of the mav - is in the morn! He is pip-ing to the boys while they're working in the corn; How the
2. How the work flies on thro' the mer - ry sum-mer day, For the wil-ling hands are strong, and the hap-py hearts are gay, And the
3. Still the same blithe song when the twi-light shadows fall, As it min-gles with the sound of the farmer's wel-come call; Then the
wood-lands ring thro' the arch-es all a - round, As they whistle back the joy - ful sound, As they whis-tle back the joy - ful sound.
time goes fast in the field so wide and free, As they whistle back the mel - o - dy, As they whis-tle back the mel - o - dy.
ech - oes wake in the woodland once a - gain, As they whistle back the glad re - frain, As they whis-tle back the glad re - frain.
Interlude, to be whistled. Play accompaniment an octave higher.
After last verse repeat pp.


*
Moderato.
G. F. R.
1. At my work I'm always singing, Tho' the day be cold and long, For my heart's so full of mu - sic That I can not stop the song.
2. I am singing of the sunshine, Tho' the sky is dull and gray; I am sing-ing of the flow - ers All the chil-ly winter day.
3. I am singing of the garden,—Of the ros-es there in bloom,–Of a thousand things in na - ture, 'Mid the winter's sul-len gloom.
CHORUS.
I am singing, yes, I'm singing, Tho' the days be cold, be cold and long, For my heart's so full of mu-sic That I can not stop my song.
I am singing, I'm singing, Tho' the days be cold and long . . . For my heart's so full of mu-sic That I can not stop my song.
I am singing, yes, I'm singing, Tho' the days be cold, be cold and long, For my heart's so full of mu-sic That I can not stop my song.

Boys Wanted.

*

Con spirito.

1. Boys of spir-it, boys of will, Boys of muscle, brain and pow'r, Fit to cope with a-ny-thing; These are want-ed ev-'ry hour.

2. Not the weak and whining drones, That all trouble mag-ni-fy—Not the ones who say "I can't," But the ones who say "I'll try."

3. Do whate'er you have to do With a true and hon-est zeal; Bend your sin-ews to the task; Put your shoulders to the wheel.

Refrain.

Boys wanted! boys wanted! Boys of mus-cle, brain and pow'r; Boys wanted! boys wanted! These are want-ed ev-'ry hour.

Boys wanted! boys wanted! Boys of mus-cle, brain and pow'r; Boys wanted! boys wanted! These are want-ed ev-'ry hour.

Serenade. (Men's voices.)

Andantino. A piece for the practice of the softest possible tones.

G. F. R.

1. Sleep on, sleep' on, in calm re - pose, Un - heed-ing world - ly sor - row;
The night which steals from thee thy woes, Flies at the dawn of mor - row; } Fly, thought of care, from maid - en fair, Nor come a-

2. Sleep on, un - conscious of my lay, Till morrow's ear - ly dawn - ing;
The stars which o'er thee cast their ray, Fade at the light of morn - ing; } Come, vis - ions fair, to her re - pair, Nor leave her

gain to - mor - row; Sleep on, sleep on, in calm re - pose, Un - heed - ing worldly sor - row.

with the morn - ing; Sleep on, un - conscious of my lay, Till mor-row's ear - ly dawn - ing.

3. Sleep on, in purest sleep's delight,
All heaven is o'er thee gleaming;
The moon which bathes thee in its light,
Pales at the morning's beaming;
Come, dreams of love from heaven above,
And light her with your beaming;
Sleep on, in purest sleep's delight,
All heaven is o'er thee gleaming.

4. Sleep on, forget not love of mine,
Nor leave it unrequited;
It dies not with the night's decline,
Nor flees when day's benighted;
The stars and moon will die as soon,
As love of mine requited;
Sleep on, forget not love of mine,
Nor let it e'er be slighted.

INTERVALS.

MAJOR AND MINOR SECONDS, AND STEPS AND HALF-STEPS.

In the writer's opinion, it is not best to touch this subject until the class have sung at least once through the keys. It is not really *needed* until chromatic tones are to be introduced.

When the class are ready for the subject, however, this is one way to teach it; and although these paragraphs are not numbered, they should be carefully studied by the class in addition to the instruction given.

Teacher sings two tones (say C and G) and asks how many tones he sang, and then asks the class to do the same. The difference of pitch between two tones is called an interval. (He questions.) Listen again and tell me if the interval I now give is larger or smaller than the other. (He sings, say C and E.) After they answer correctly and sing the same, he gives them C and D, and they say it is smaller and sing it. Then he sings C and D-flat, and they say that is still smaller, and they sing that. Then he says, you see there are intervals of various sizes, but we will for the present only study these two smaller ones. I'll give you again the larger of the two, and you give it after me. (They sing C and D.)

There are two names for every interval—one to describe the musical effect that the two tones produce, and the other to show how far apart the two tones are. The name for the musical effect is a *Major Second*. The name for the difference of pitch is a *Step*—that is, tones to produce a *major second* must be a *step* apart. He sings, and they sing after him, C and D-flat. He names the musical effect *Minor Second*, and says that tones to produce a minor second must be a *half-step* apart. He then drills for some time, giving major seconds and minor seconds with his voice or an instrument (the voice is best), they naming as they hear. Then he calls for major and minor seconds, and they practice them until they can sing them correctly.

Now, let us understand one thing clearly before going on. We *hear* major and minor seconds, but we do *not* hear steps and half-steps. They are merely things to measure with. I do not call for steps and half-steps, because I do not think you can sing steps and half-steps. You sing major and minor seconds. You use the terms steps and half-steps for calculating purposes.

The word interval, then, means two different things. In one way of regarding it, it is something to hear, and in the other it is nothing to hear, but a difference of pitch, or, as it were, a distance. This is true because major and minor seconds, major and minor thirds, perfect fourths, fifths, etc., the world over, are called intervals, as certainly as the difference of pitch *between* any two is called an interval.

Now, let us take the tones of a key ascending in scale order from a key tone, and see what kind of interval each two will make. I may say that any two tones of a key that are next to each other in scale order, always make either a major or a minor second. They are always either a step or a half-step apart. Do you think you will be able to tell whether I sing a major or a minor second as I sing up the scale? (They think they will, but, if they have not tried it before, they probably will not—three and four will seem at first to be a major second.)

Teacher sings C and D; all sing the same. Which is that, a major second or a minor second? How far apart are the tones in a major second? He sings C and D-flat, but does not tell them what he sings. Was that a major second or minor second. They answer minor second. How far were the tones apart? They answer, half-step. They sing same, and then come D and E, and D and E-flat, with similar work. Now I will sing E and F, three and four of this key, and all go by hearing rather than by previous knowledge, and let the beginners only answer my question. He sings, perhaps beginning back at C to get all the tones well in mind, and then asks, "Do E and F produce a major second or a minor second?" The answer will probably be, major second. How far apart are the pitches E and F, then? "A step," is the answer. Well, you may all begin at C. and sing slowly C, D, E, and then, instead of going up a step, go up a half-step. This they will find they can not do, and so will be easily led to see that from E to F is a half-step, or that those two tones produce a minor second. Similar work with F, G; G, A; A, B; and B, C, will show the intervals that the tones of a key make when in scale form. It would be well to show that the same intervals in the same order are found in every other key. (We are only dealing with major keys as yet.) For explanation of the interval produced by C and C-sharp (which is *not* a minor second, although the two tones are a half-step apart), and for more full teaching on the subject, see "Normal Musical Hand-book," p. 190.

The class are now ready for Chromatic tones.

DIATONIC AND CHROMATIC TONES (TONE PITCHES.)

166. The regular members of keys (one, two, three, four, five, six, seven, eight) are said to be *Diatonic tones.*

167. The Diatonic tones are the *natural sounding* tones (using the word natural with its common meaning and not with its musical technical meaning.)

168. In the key of C the diatonic tones are C, D, E, F, G, A, and B. In the key of G, G, A, B, C, D, E, and F-sharp are diatonic. In the key of D both F-sharp and C-sharp are diatonic; and so on.

169. During a piece of music tones may be introduced that do not belong to the key in which the piece begins. Such tones may be members of another key introduced temporarily. If so, they are still diatonic tones. (See Modulation.) But if they do not lead into another key they are said to be *Chromatic tones.* Chromatic tones are not the natural sounding tones of music, although they are most agreeable visitors, producing variety and richness in melody and harmony.

170. F-sharp, which is diatonic in the keys of G, D, A, and several others, is chromatic in the key of C, because it is not a regular member there. C, which is diatonic in so many keys, is chromatic in the keys of D, A, E, etc.

B is diatonic in the keys of C, G, D, A, E, B, and F-sharp, but it is chromatic in the keys of F, B flat, E-flat, A-flat, etc. B-flat, which is diatonic in the keys just named, is chromatic in the key of C and many others.

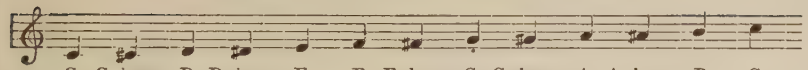
171. Every tone-pitch in music may be made diatonic or chromatic by relationship.

172. Put the tones of any key into scale form, introducing an intermediate tone where it can be done, and the *chromatic scale* of that key will be the result.

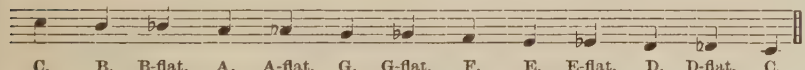
173. In the descending chromatic scale the intermediate tones are named and represented differently from what they are in the ascending.

174. CHROMATIC SCALE—KEY OF C.

With Absolute Names, Relative Names, and Syllables.

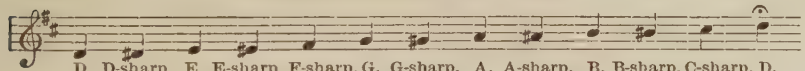


C, C-sharp. D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B, C,
1, sharp 1, 2, sharp 2, 3, 4, sharp 4, 5, sharp 5, 6, sharp 6, 7, 8,
Do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do,

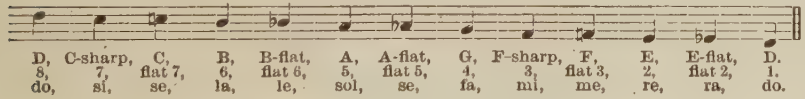


C, B, B-flat, A, A-flat, G, G-flat, F, E, E-flat, D, D-flat, C.
8, 7, flat 7, 6, flat 6, 5, flat 5, 4, 3, flat 3, 2, flat 2, 1.
do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.

175. CHROMATIC SCALE—KEY OF D.

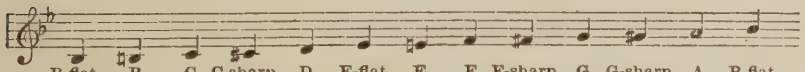


D, D-sharp, E, E-sharp, F-sharp, G, G-sharp, A, A-sharp, B, B-sharp, C-sharp, D,
1, sharp 1, 2, sharp 2, 3, 4, sharp 4, 5, sharp 5, 6, sharp 6, 7, 8,
do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do,

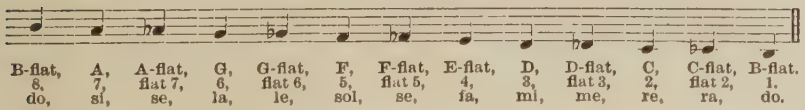


D, C-sharp, C, B, B-flat, A, A-flat, G, F-sharp, F, E, E-flat, D.
8, 7, flat 7, 6, flat 6, 5, flat 5, 4, 3, flat 3, 2, flat 2, 1.
do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.

176. CHROMATIC SCALE—KEY OF B-FLAT.



B-flat, B, C, C-sharp, D, E-flat, E, F, F-sharp, G, G-sharp, A, B-flat,
1, sharp 1, 2, sharp 2, 3, 4, sharp 4, 5, sharp 5, 6, sharp 6, 7, 8,
do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do,



B-flat, A, A-flat, G, G-flat, F, F-flat, E-flat, D, D-flat, C, C-flat, B-flat.
8, 7, flat 7, 6, flat 6, 5, flat 5, 4, 3, flat 3, 2, flat 2, 1.
do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.

NOTE.—Observe that the natural acts sometimes like a flat and sometimes like a sharp. Flat seven and flat three in the key of D are indicated by means of a natural, and sharp one and sharp four in the key of B-flat are indicated by the same sign. Always think of *pitch* in connection with a "natural," and never of *naturalness*.

177. The syllables that are used for chromatic tones are spelled and pronounced, as the diatonic syllables are, according to the Italian mode.

178. The names one, two, three, four, five, six, seven and eight, are diatonic names; the others are, strictly speaking, chromatic names (sharp one, flat seven, etc.)

179. The syllables do, re, mi, fa, sol, la, si, do, are diatonic syllables; the others are, strictly speaking, chromatic syllables. The words "strictly speaking" are here used because, sometimes in short modulations, both chromatic names and chromatic syllables are applied to diatonic tones.

MODULATION.

180. A pleasant effect is often produced by going temporarily to another key during the course of a piece of music. This is called *modulating*, and the phrase or section from another key so introduced is called a *modulation*.

181. Modulations are not represented in the signature-place, but in the measures where they occur.

182. To make a sharped degree of the staff stand for the next lower pitch, a character called a "natural" is put upon it. To make a flatted degree of the staff stand for the next higher pitch, the same character (natural) is used; so the natural acts sometimes like a flat and sometimes like a sharp.

183. Sharps, flats, and naturals, when elsewhere than in the signature-place, are called *Accidentals*. The effect of an accidental continues only through the remainder of the measure in which it occurs, and is confined to the degree on which it is placed—does not affect the octaves above and below as the same character would in the signature-place. (See explanation of this word elsewhere.)

184. Syllables may be applied in a modulation as belonging to the key introduced, or they may be applied to the foreign tones as if they were chromatic tones. (See example of both ways in "Universal Praise," p. 72. It should, however, be remembered that the F-sharps in this piece, and the foreign tones generally in modulations, are not chromatic tones, but are diatonic in the keys introduced, and it is often an advantage to a class to name pitches and apply syllables accordingly.) A good rule is this: When the modulation is short do not change naming or syllables, but treat the new tones as chromatic; but when the modulation occupies a line or a section, then change relative naming and syllables to the key introduced.

185. It is a mistaken idea that accidentals always help to represent chromatic tones. They more commonly help to represent the diatonic tones of other keys in modulations.

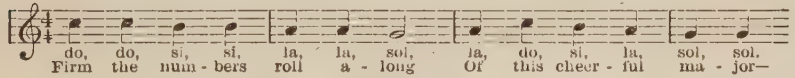
186. To discover whether foreign tones in a piece of music are chromatic tones or diatonic tones of some other key, listen for key-tone. If key-tone does not change in your mind, the strange tones are chromatic. If the key-tone does change, they are diatonic, and a modulation has taken place. In the round, Glory Hallelujah, page 71, there is the feeling that C is home, or key-tone, all the way through; therefore, the F-sharps and D-sharps there introduced are chromatic tones, pleasantly *coloring* the music, but not changing key-tone.

MINOR KEYS.

187. The keys we have been using are called *Major keys*.

188. From any major key drop out five and substitute sharp five, and the relative *Minor key* of that major key will be the result. The sharp five will become

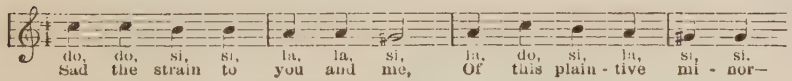
seven of the new key. For instance, sing the following phrase in one of our major keys and add the key-tone which is here omitted:



When you give the key-tone to end with, supply a good word to rhyme with the last syllable of "along."

189. Now take the same tone pitches, only drop out five and substitute a pitch a half-step higher. You will find that will change the whole character of these tones. It will make them all more plaintive, and not only give a new key-tone but a new kind of key.

Supply key-tone, right syllable, and a good word to end with.

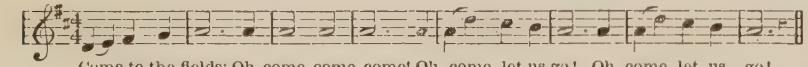


190. Every major key has its relative minor that may be made from it in this way. A major and a minor key so related have the same signature, the tone that is peculiar to the minor key being always represented by the aid of an accidental.

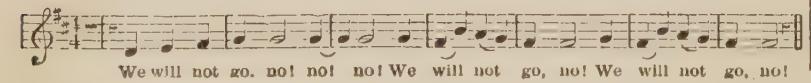
191. One and two of any minor key are a step apart, and produce, when heard, a major second. Two and three are a half-step apart, and produce a minor second. Three and four are a step apart, and produce a major second. Four and five, same. Five and six, half-step,—minor second. Six and seven make an augmented second, and are a step and a half apart (an interval that is not in major keys); and seven and eight, half-step,—minor second.

SYNCOPATION AND OTHER IRREGULAR ACCENTUATION.

192. Regular or Natural accent is when the accent in our singing exactly coincides with the accented beats in our minds. For instance (let the class all sing this):



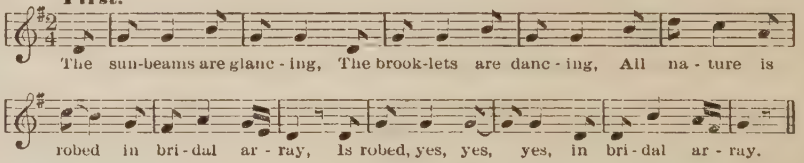
193. When a tone commences on an unaccented beat and continues through an accented one, it is said to be a *syncopated tone.* The syncopated tone has usually to be accented, to produce a conflict with the regular accent of the measure. Here is an example (let the class all sing this):



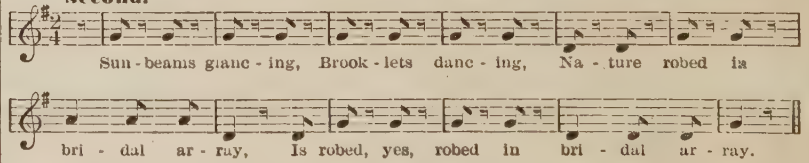
Strike the syncopated tones hard. Let there be a conflict between them and the regular accent that is in your own minds. Beat the time—that is important. When this is well done, divide the class into two sections and sing these two numbers together. This will give an idea of the practical effect of the most common kind of syncopation.

194. Another kind of syncopation is made by commencing a tone on the last half of one beat, and continuing it through the first half of the next one. Beat the time and sing the following examples, first separately, then together—ladies one part, men the other.

First.

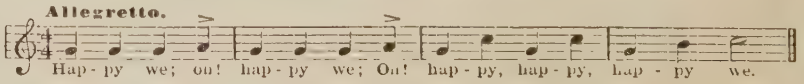


Second.



195. Another interference with regular accent is sometimes caused by a *forzando* mark, thus (it may be called the accent of the forzando):

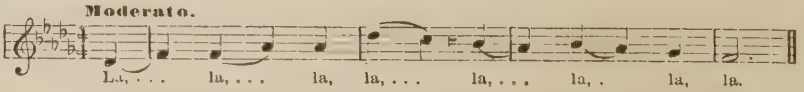
Allegretto.



The forzando is *generally* used with accented beats.

196. Another setting aside of regular accent is sometimes caused by one of the rules of the slur or legato mark, which is, that when it connects two tones, the first should be accented.

Moderato.

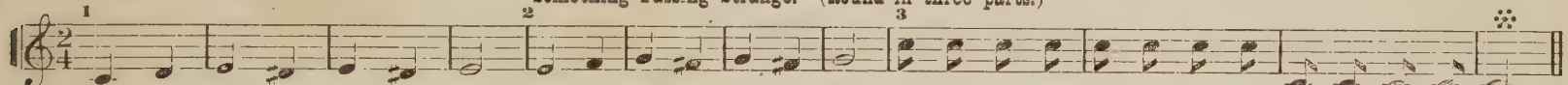


Make the first of the two strong, the second light. But in all this irregular accentuation, the natural accent of the measure should be *felt* in the mind as well as manifested by beats of the hand.

Third time through the keys. (Chromatic Tones, Modulations, and Minor Keys.)

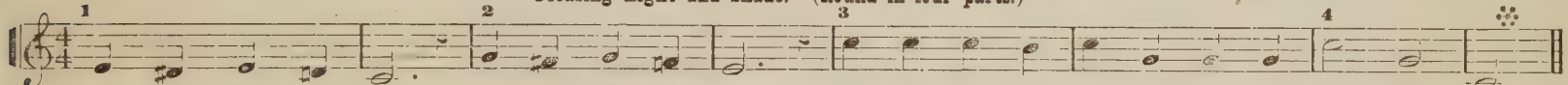
The following lessons to be practiced after chromatic tones have been introduced. If the class have been accustomed to sing chromatic tones by imitation (See Normal Musical Hand-book, p. 98), these lessons will be easy to them. Name pitches before singing.

Something Passing Strange. (Round in three parts.)



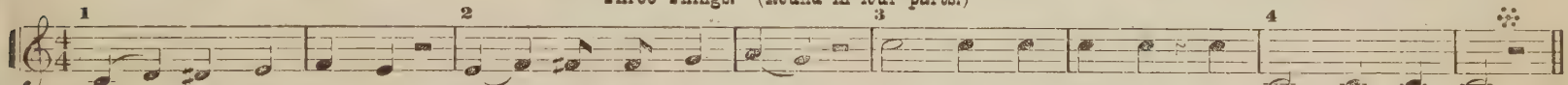
Do. re, mi, ri, mi, ri, mi, mi, fa, sol, fi, sol, fi, sol, do, do, do, do, do, do, do, do, do, do, do, do.
Here is some-thing pass - ing strange, That the key-tone does not change, D-sharp, F-sharp, full and free, Still in the key of C.

Pleasing Light and Shade. (Round in four parts.)



Mi, ri, mi, re, do, sol, fi, sol, fa, mi, do, do, do, si, do, sol, sol, sol, do, sol, do.
Pleas - ing light and shade With these tones are made; They will bring no dis - cord here; You need not fear.

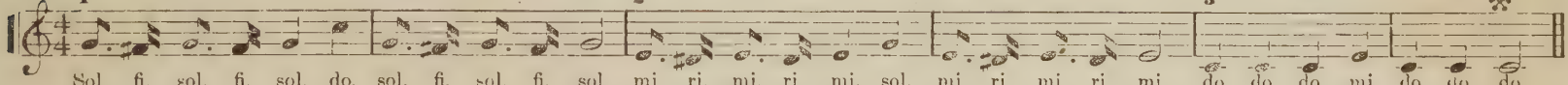
Three Things. (Round in four parts.)



Do, re, ri, mi, fa, mi, mi. fa, fi, fi, sol, la, sol, do, do, do, do, do, do, do, do, do, do.
Three things are sought for, Pow'r, Pleas - ure and Wealth; One spoils our tem - per, And two spoil our health.

Chromatic tones.

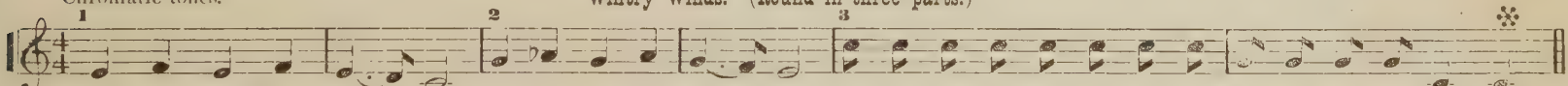
Glory Hallelujah. (Round in three parts.)



Sol, fi, sol, fi, sol, do, sol, fi, sol, fi, sol, mi, ri, mi, ri, mi, sol, mi, ri, mi, ri, mi, do, do, do, mi, do, do, do.
Glo - ry hal - le - lu - jah, sing it o'er and o'er; Sing his love and mer - cy, sing it ev - er-more; Hum-bly wor-ship and a - dore.

Chromatic tones.

Wintry Winds. (Round in three parts.)



Mi, fa, mi, fa, mi, re, do, sol, le, sol, le, sol, fa, mi, do, do, do, do, do, do, do, do, sol, sol, sol, sol, do, do.
Win - try winds are moan - ing, Win-try winds are moan - ing, But the sum-mer time is com-ing, Sum-mer time is com - ing.

Comin' thro' the Rye.

Moderato.

Do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do, do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.
1. If a bod - y meet a bod - y com - in' thro' the rye, If a bod - y kiss a bod - y, need a bod - y cry?
2. Ev - 'ry las - sie has her lad-die, none they say have I; Yet the lads all smile at me, when com - in' thro' the rye.

Universal Praise.

Although in the truest application of syllables, they should change where the key changes; still, it is sometimes difficult to tell where the change of syllables should begin and end in a modulation, and often the modulation is very short. In these cases, it is common and allowable to treat the foreign tones as chromatic tones, and apply the syllables accordingly. Try both ways, as shown below.

Moderato. Key of G. Key of C. Key of F. Key of C.

do, do, do, do, do, do, do, fa, fa, fa, re, si, fa, mi, do, re, re, re, do, do, do, fa, mi, la, la, sol, re, re, re, do.
do, do, do, la, fi, do, si, se, la,

1. Mu-sic, mu-sic every - where, In the earth and in the air, . . In the love-songs of the birds, In the children's happy words.

mi, fa, mi, fa, mi, fa, mi, la, la, sol, sol, sol, sol, sol, mi, fa, fa, fa, mi, mi, mi, si, do, fa, fa, fa, fa, fa, fa, mi.
mi, mi, re, re, re, re, re, mi, fa,

2. In the brooklet's merry flow, In the breezes soft and low, . In the earth and in the air, Hear the mu-sic ev - 'ry where.

sol, la, sol, la, sol, la, sol, do, sol, do, do, si, re, fa, si, do, sol, sol, sol, la, si, sol, sol, mi, do, mi, re, do, si, la, si, do.
sol, sol, fi, la, do, fi, sol, do, do, la, ta,

3. Mu-sic, mu-sic, every - where, In the earth and in the air, Join we, then, our chorus raise, . With the u - ni - ver-sal praise.

do, do, do, do, do, do, do, fa, fa, sol, si, re, sol, do, sol, sol, do, do, do, sol, do, fa, fa, sol, sol, sol, sol, do.
do, do, re, fi, la, re, sol, do, fa,

Never Mind.

ANON.

Where is F sharp chromatic, and where diatonic, in this piece? Don't hesitate to practice this because it is printed on two staffs. Name pitches first.

Moderato.

1. What's the use of al-ways fret-ting At the tri-als we may find? They are all a - long our pathway, Trav- el on, and nev-er mind.
2. Trav - el onward, working, hop-ing, Cast no ling'ring glance behind At the tri-als once en-countered, Look ahead, and nev-er mind.
3. Fate may threaten, clouds may low-er, En - e- mies may be combined If your trust in God be steadfast, He will help you, nev-er mind.

(After Minor keys have been introduced.) The pitches of a Minor key are not all represented in the signature place. The pitch in every Minor key that is not in its relative Major key, is represented when it is wanted, by means of an accidental.

197. Pitches of the key of A Minor in scale form.

Absolute	A,	B,	C,	D,	E,	F,	G♯,	A,	G♯,	F,	E,	D,	C,	B,	A.
Relative.	1,	2,	3,	4,	5,	6,	7,	8,	7,	6,	5,	4,	3,	2,	1.
Syllable.	La,	si,	do,	re,	mi,	fa,	si,	la,	si,	fa,	mi,	re,	do,	si,	la.

E Minor,—relative to G Major.

E,	F♯,	G,	A,	B,	C,	D♯,	E,	D♯,	C,	B,	A,	G,	F♯,	E.
1,	2,	3,	4,	5,	6,	7,	8,	7,	6,	5,	4,	3,	2,	1.
La,	si,	do,	re,	mi,	fa,	si,	la,	si,	fa,	mi,	re,	do,	si,	la.

Relative Major and Minor keys are said to have the same signature.

198. B Minor,—relative to D Major.

B,	C♯,	D,	E,	F♯,	G,	A♯,	B,	A♯,	G,	F♯,	E,	D,	C♯,	B.
1,	2,	3,	4,	5,	6,	7,	8,	7,	6,	5,	4,	3,	2,	1.
La,	si,	do,	re,	mi,	fa,	si,	la,	si,	fa,	mi,	re,	do,	si,	la.

F sharp Minor,—relative to A Major.

F♯,	G♯,	A,	B,	C♯,	D,	E♯,	F♯,	E♯,	D,	C♯,	B,	A,	G♯,	F♯.
1,	2,	3,	4,	5,	6,	7,	8,	7,	6,	5,	4,	3,	2,	1.
La,	si,	do,	re,	mi,	fa,	si,	la,	si,	fa,	mi,	re,	do,	si,	la.

Accidentals may reveal the fact that the staff represents the Minor key.

199. D Minor,—relative to F Major.

D,	E,	F,	G,	A,	B♭,	C♯,	D,	C♯,	B♭,	A,	G,	F,	E,	D.
1,	2,	3,	4,	5,	6,	7,	8,	7,	6,	5,	4,	3,	2,	1
La,	si,	do,	re,	mi,	fa,	si,	la,	si,	fa,	mi,	re,	do,	si,	la.

G Minor,—relative to B flat Major.

G,	A,	B♭,	C,	D,	E♭,	F♯,	G,	F♯,	E♭,	D,	C,	B♭,	A,	G.
1,	2,	3,	4,	5,	6,	7,	8,	7,	6,	5,	4,	3,	2,	1.
La,	si,	do,	re,	mi,	fa,	si,	la,	si,	fa,	mi,	re,	do,	si,	la.

The last pitch in the base of any piece is key-tone, according to the usual rules of composition.

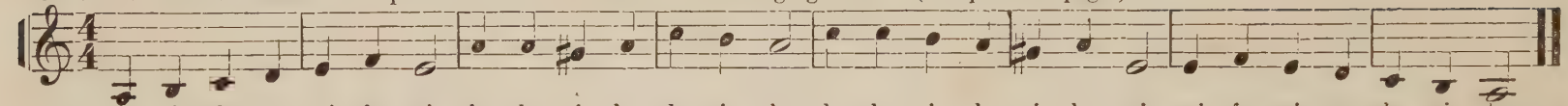
200. C Minor,—relative to E flat Major.

C,	D,	E♭,	F,	G,	A♭,	B,	C,	B,	A♭,	G,	F,	E♭,	D,	C.
1,	2,	3,	4,	5,	6,	7,	8,	7,	6,	5,	4,	3,	2,	1.
La,	si,	do,	re,	mi,	fa,	si,	la,	si,	fa,	mi,	re,	do,	si,	la.

F Minor,—relative to A flat Major.

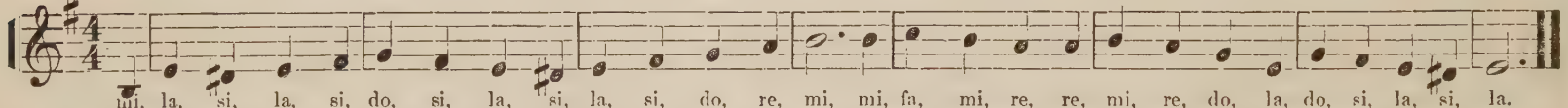
F,	G,	A♭,	B♭,	C,	D♭,	E,	F,	E,	D♭,	C,	B♭,	A♭,	G,	F.
1,	2,	3,	4,	5,	6,	7,	8,	7,	6,	5,	4,	3,	2,	1.
La,	si,	do,	re,	mi,	fa,	si,	la,	si,	fa,	mi,	re,	do,	si,	la.

201. Give relative names to the pitches of all these lessons before singing them. (See previous page.)



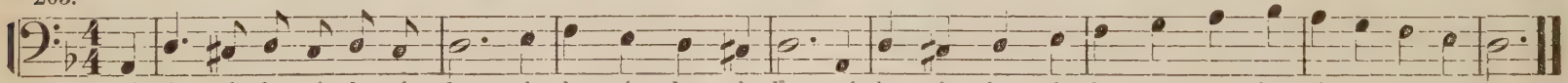
la, si, do, re, mi, fa, mi, la, la, si, la, do, si, la, do, do, si, la, si, la, mi, mi, fa, mi, re, do, si, la.
Oft our words must plaintive be, Then we need the mi - nor key; Oft - en, too, in grief or pain, Will be heard this same sad strain.

202.



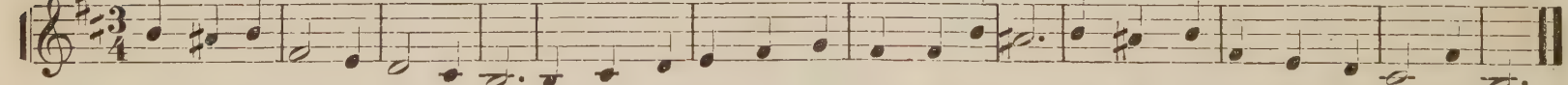
mi, la, si, la, si, do, si, la, si, la, si, do, re, mi, mi, fa, mi, re, re, mi, re, do, la, do, si, la, si, la.
1. When thou wert nigh the beaming sky Shone out in bright-er blue; When thou wert nigh the flow'rs of earth Took on a brighter hue.
2. The brooklet's voice was sweet-er far, The song birds, trill more clear, All na - ture wore a richer garb, When thou, belov'd, wert nigh.

203.



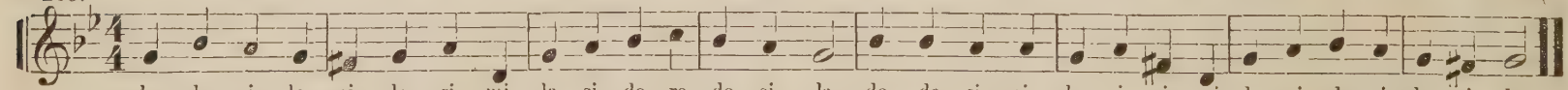
mi, la, si, la, si, la, si, la, si, do, si, la, si, la, mi, la, si, la, si, do, re, mi, fa, mi, re, do, si, la.
1. The winds of autumn sad-ly sing The requiem of the flow'rs, The bright hued birds have tak-en wing For soft-er skies than ours.
2. When all around seems dark and drear, Th' unbidden tear may start, But wait and watch, the sky will clear If summer's in the heart.

204.



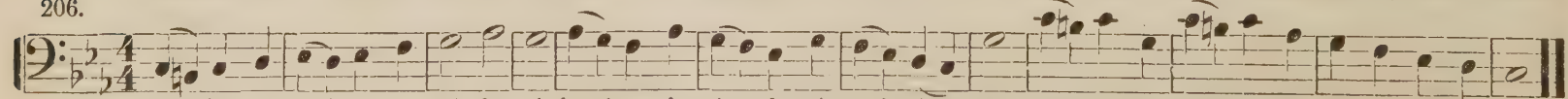
la, si, la, mi, re, do, si, la, la, si, do, re, mi, fa, mi, mi, la, si, la, si, la, mi, re, do, si, mi, la.
Sad - ly the win-ter winds do blow, Cold is the earth 'neath the man- tle of snow, Si-lent the streamlet the ice be - low.

205.



la, do, si, la, si, la, si, mi, la, si, do, re, do, si, la, do, do, si, si, la, si, si, mi, la, si, do, si, la, si, la.
1. O'er the hills the sun is set - ting, And an- oth -er day is gone; Slowly falls the gentle twilight, Si-lent night is coming on.
2. Gone for aye, its race is o - ver, Even now the shades have come, But 'tis sweet to know at e - ven We are one day nearer home.

206.



la, si, la, si, do, si, do, re, mi, fa mi, fa, mi, re, fa, mi, re, do, mi, re, do, si, la, mi, la, si, la, mi, la, si, la, fa, mi, re, do, si la.
Waves of the o - cean in sul -len roar, Moan for the friends that have gone be - fore, Foaming and dash-ing up - on the rock-y shore.

After All.

G. F. ROOT.

Here is an intermingling of major and minor, (by modulation.) It is a great convenience to have syllables so apply in two relative keys, that the same pitch shall have the same syllable whichever key the pitch is in. For instance, C here is do, whether it is used as one in C major or three in A minor, A is la, E is mi, etc.

Allegro.

1. Oh, the old friends are the tru - est, Af - ter all, Tho' the face be not the new - est, Af - ter all, When the fe - ver heat is dry - est, And the chil - ly tide is highest, 'Tis the old friends who are nighest, Af - ter all.

2. What are all the stings of mal - ice, Af - ter all? There are joys deep in life's chal - ice, Af - ter all, Tho' the eyes of e - vil view us, And the shad-ows still pur-sue us, Still the sunbeams will come to us, Af - ter all.

3. Bet - ter far than old or new - est, Af - ter all, Is the lov - ing Friend, the tru - est, Af - ter all, O - ver calms and storms he sees us, From their dan-gers, too, he frees us, On - ly good his love de - crees us, Af - ter all.

R. C. A.

The Clouds Hang Heavy.

†††

It is common to modulate from a minor key to its relative major, and vice versa, but it is not common to begin in a minor key and end in a relative major, as here. The difference between these two relative keys is that one has G♯ and the other G. The F♯ is but a passing chromatic tone.

Andantino.

1. The clouds hang heavy 'round my way, I can not, can not see; But thro' the darkness I be - lieve He lead - eth me.

2. 'Tis sweet to keep my hand in his, while all, while all is dim; To close my weary waking eyes, And fol - low him.

3. To my blind eyes he may re - veal No light, no light at all; But while I lean on his strong arm I can not fall.

Our Battle-Call.

From "Trumpet of Reform."

Maestoso. **CHORUS.**

1. Be-hold the banner o'er us, Be - hold the way be - fore us. On, brothers, one and all! E-qual rights our battle call! Hur-rah! hur-rah! hur - rah!

2. 'Tis right and freedom call us, Shall fear or foe ap - pal us? On, brothers, one and all! E-qual rights our battle call! Hur-rah! hur-rah! hur-rah!

3. U - ni - ted now for - ev - er, Let nought our union sev - er. On, brothers, one and all, Equal rights our battle call! Hur-rah! hur-rah! hur-rah!

Words arranged from a poem by Mrs. M. A. KIDDER

Of Debt Beware.

Music by permission of S. BRAINARD SONS, Cleveland.

1. How ma - ny hearts are sad to - day, Be - ware! be - ware! That might be hap - py, bright and gay, Be - ware! be - ware!

2. Why falls this trouble, sad and dire? Be - ware! be - ware! Too ma - ny i - rons in the fire, Be - ware! be - ware!

3. Some good ad - vice runs with my rhyme, Be-ware! be - ware! To do but one thing at a time, Be - ware! be - ware!

The mys - te - ry is ea - sy solv'd, In this one sim-ple word, "involved." Oh, we must all of debt, of debt be - ware!

Too ma - ny wants, too lit - tle pay, Too lit - tle cau - tion day by day, Oh, we must all of debt, of debt be - ware.

And do it well, then nev - er yearn For more than you can no - bly earn, Oh, we must all of debt, of debt be - ware.

Peter Gray. (An affecting ballad for men's voices.)

Solo. Con dolore. New arrangement.

1. Once on a time there was a man, His name was Pe-ter Gray; He lived way down in that 'ere town Called Pennsyl-va - ni - a.
2. Now Pe - ter Gray he fell in love, All with a nice young girl; The first three letters of her name, Were Lu - cy An-na Quirl.
3. But just as they were going to wed, Her fa - ther he said "No"! And con - se-quent-ly, she was sent Way off to O - hi - o.
4. And Pe - ter Gray he went to trade, For furs and oth -er things, Till he was caught and scalp - i - ed By blood- y In - di - ens.
5. When Lu-cy Anna heard the news, She straightway down did lie, And murmur'd "if he comes not back, I think that I must die."
6. When next Miss Lucy saw her love, A bran new wig he wore, And now they live in hap- pi - ness, Their troubles all are o'er.

CHORUS. (1st & 2d Tenor, 1st & 2d Base.)

Blow ye winds of morn - ing, Blow ye winds, high - o! Blow ye winds of morn - ing, Blow, blow, blow.

Blow ye winds of morn - ing, Blow ye winds, high - o! Blow ye winds of morn - ing, Blow, blow, blow.

Beautiful Evening Star.

* Compound Triple Measure. *

1. Star of the eve - ning, glad - ly we hail thee, Now as thou shin - est down from a - far, Now when the shades of twi-light are

2. Bright beacon light of wan-der - ers wea - ry, Shin - ing a - bove them where'er they roam, Guide thou the way-worn travel - ler's

3. Star of the eve - ning, now as thou beam-est Soft - ly up - on us, down from a - far, Sweet is thy smile, se - rene in thy

CHORUS.

p

deep-'ning, Beauti - ful, beau - ti - ful eve - ning star. Beau-ti - ful star! beauti-ful star!

p

foot-steps Safe to the wait - ing ones dear at home. Beau-ti - ful star! beau - ti - ful star! Star of the

p

glo - ry, Beau-ti - ful, beau - ti - ful eve - ning star. Beau-ti - ful star! beauti - ful star!

cres.

f

Star of the evening, beauti - ful star! Beauti - ful star! beauti - ful star! Star of the eve - ning, beauti - ful star!

cres.

f

eve - ning, beau-ti-ful star! Beau-ti - ful star! beauti - ful star! Star of the eve - ning, beauti - ful star!

cres.

Star of the evening, beauti-ful star! Beauti - ful star! beauti - ful star!

Peter G[illegible] Sunday Night.

F. W. ROOT.
From "School of Singing," by per.

Solo. Con dolore.

1. Once on a time there wa[illegible] re is in the grate, The clock up-on the man-tel Ticks out "it's get ting late." The curtains at the
2. Now Pe - ter Gray he f[illegible]
3. But just as they wer[illegible]
4. And Pe - ter Gra[illegible] ble, And pictures on the wall, And there's a cushioned so - fa, But then that is not all; If I am not mis-
5. When Lu-cy A[illegible] geth-er, At first I can not see How ma - ny may be in there, I don't think there are three; The clock upon the
6. When next M[illegible]

[illegible] ap is burning dim-ly, The fire is get-ting low, Some-bo - dy says to some one "It's time for me to go." We hear a lit - tle

Slower.

win - dow Are made of snowy white, The parlor is a pleasant place To sit on Sun-day night, To sit on Sun - - - - day, Sunday night.

tak - en (I'm sure I must be right,) Some people now are sitting there This pleasant Sunday night, This pleasant Sun - - day, Sunday night.

man - tel Ticks on with all its might, It will be Monday morning soon Instead of Sunday night, Instead of Sun - - - - day, Sunday night.

whis-per, So gen-tle and so light, "Oh, don't forget to come again An-oth - er Sun -day night, Anoth-er Sun - - - - day, Sun-day night."

The parlor is a pleasant place To sit on Sun-day night.
Some people now are sitting there, This pleasant Sunday night.
It will be Monday morning soon, In-stead of Sun-day night.
"Oh, don't forget to come a-gain An-oth - er Sun-day night."

The Three Crows.

Allegretto.

Arranged for this work.

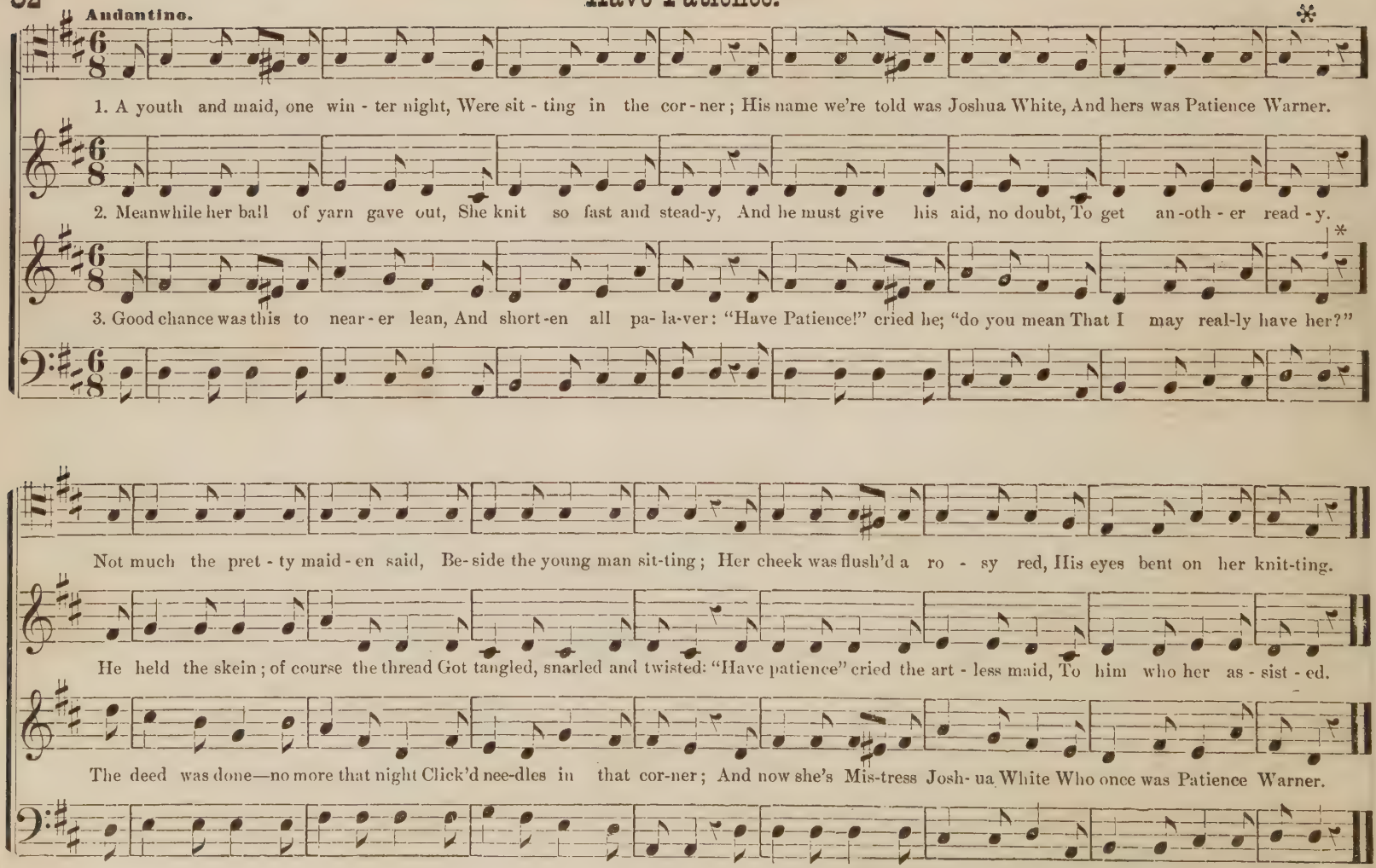
1. Three crows there were once who sat on a stone, Tra la, tra la, tra la. But two flew a - way, and then there was one, Tra la, la, la, la, la.

2. They flew to the cornfield down in the glen, Tra la, tra la, tra la. And two there were shot by one of the men, Tra la, la, la, la, la.

The oth - er crow felt so tim-id a - lone, Tra la, tra la, tra la, That he flew a-way and then there were none, Tra la, la, la, la, la.

The oth - er crow felt so sad and for-lorn, Tra la, tra la, tra la, That he car-ried off a bush-el of corn, Tra la, la, la, la, la.

Have Patience.



(* Small note for last verse.)

Where Home Is. Duet and Chorus.

G. F. R.

DUET. Allegretto.

1. Home's not merely four square walls, Tho' with pictures hung and gilded; Home is where af - fec - tion calls—Filled with shrines the heart hath builded.
2. Home's not merely roof and room, Needs it something to en - dear it; Home is where the heart can bloom; Where there's some kind lip to cheer it.

INSTRUMENT.

Home! go watch the faithful dove, Sailing 'neath the heav'ns above us, Home is where there's one to love, Home is where there's one to love us.
What is home with none to meet? None to welcome—none to greet us? Home is sweet—and on - ly sweet—When there's one we love to meet us.

CHORUS. Sing the Soprano, Alto and Base soft enough to let the Tenor be prominent.

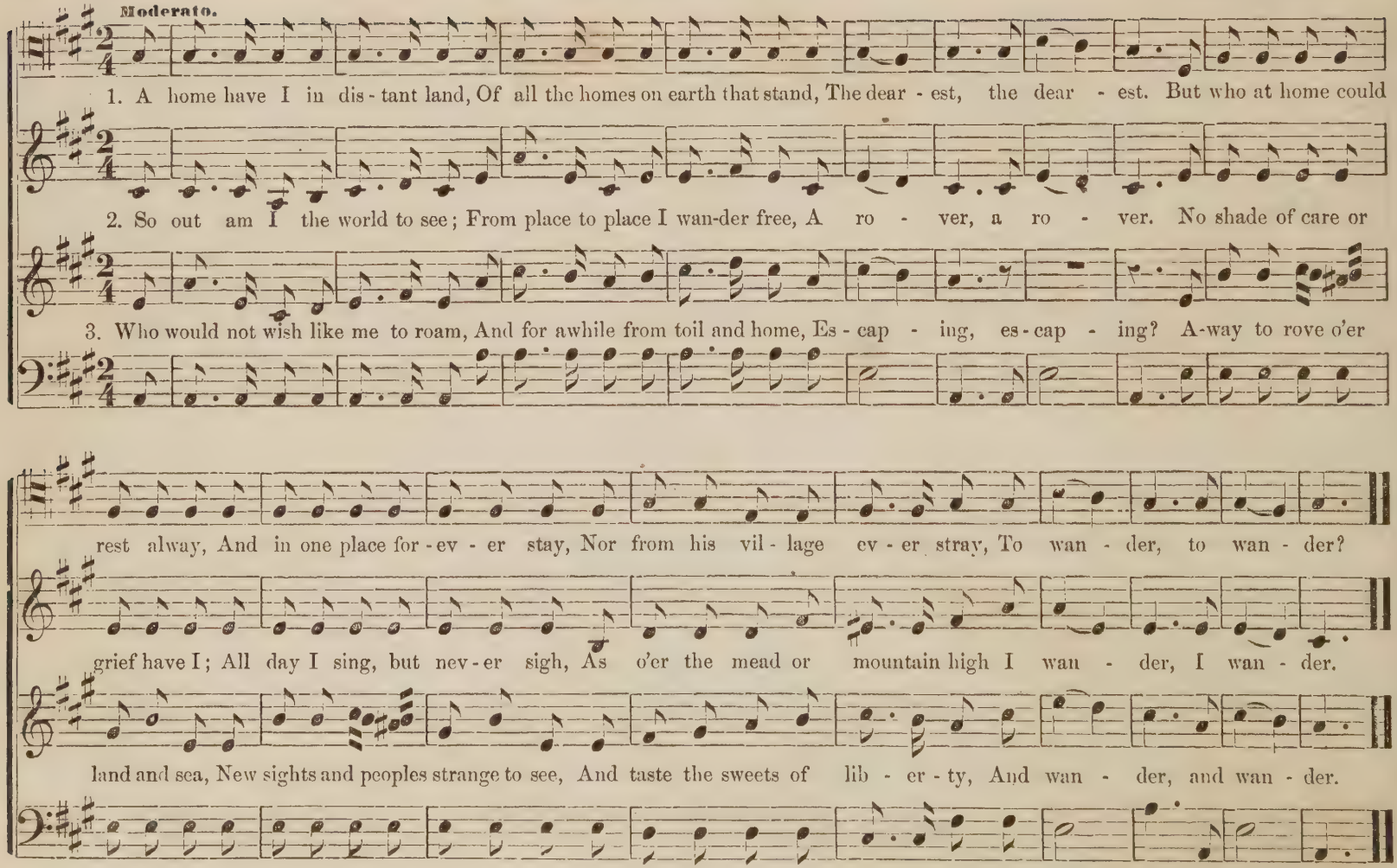
Home! home! sweet, sweet home, There's no place like home, There's no place like home.

Home is where there's one to love us, Home is there, home is there, Home is where there's one to meet us, Home is there, home is there.

The Happy Wanderer.

C. T. R.

Arranged for this work.



Doing the Centennial.

Moderato.

1. Walk! walk! walk! A double-quick gallop or trot, Yes, walk! walk! walk! So wear-y, and gasping and hot; All down thro' one long endless

2. Look! look! look! Your eyes growing heavy and red; And stare! stare! stare! To beat the things in-to your head! It never, no never would

3. Where next, where? And what is re-main-ing to see? My heart grows faint, With toils that are waiting for me; At Norway I start on my

4. Drag! drag! drag! All jad-ed and weary, a-long, And watch! watch! watch! Oh, this is the Main Building song. In eight-y days, once on a

aisle; Then up thro' an-oth-er, no stop-- Oh, this is the way the Main Building is seen, Un-til you are read-y to drop.

do To come to this wonder-world fair, And when you get home be un-a-ble to tell The won-der-ful things you saw there.

tour, Thro' It-a-ly next I must go, And Denmark, and Sweden, and Russia, and Spain, All swell the dread list of my woe!

time, The whole world was seen—so they say— But we have complete-ly put that in the shade, By see-ing it all in one day.

The Lover's Goodnight.

MITTIE P. DAVIS.

Begin 2d and 3d verses *without* the first "goodnights."

*

Moderato.

Good-night! 1. Good-night! they lingered at the door for that last word that lov-ers speak; The whisper'd blessing,

Good-night! 2. And many an- oth - er star -ry night, The young moon smiling ov-erhead, Look'd down up-on the

Good-night! 3. "Good-night, my love, and dream of me"–How swift-ly all the golden hours Were threaded on a

Good-night!

fond and low, That brings the blush to beau- ty's cheek, That brings the blush to beau-ty's cheek, good-night.

self -same scene And listened to the words they said, And lis-tened to the words they said, good-night. . . . .

gold - en chain, And time's light foot-step fell on flow'rs, And time's light foot-step fell on flow'rs, goodnight.

good-night.

The Whirlwind.

1. The whirlwind! the whirlwind! a monarch is he; And he sways a wide re-gion—the land and the sea, And who is so dauntless that

2. The soft winds that nourish the blossoms and flow'rs Flee a - way from the for - est, the fields and the bow'rs; To caverns of still-ness in

3. He comes on his chariot—the grand, loft - y cloud; And the voice of his com - ing is haughty and loud; He vaunteth his strength, and he

bends not in fear When he pass- es a long in his might - y ca - reer? When he pass - es a - long in his might-y ca - reer.

ter-ror they hie, For they know that the king of the tem - pest is nigh, For they know that the king of the tem- pest is nigh.

shouts in his glee, That no spir - it of storm is so might-y as he, That no spir - it of storm is as might-y as he.

The Voice of the Grass.

Andantino. Notice that this is sextuple, and not compound double, measure. G. F. R.

1. Here I come, creeping ev - 'ry-where, Creeping ev - 'ry -where, By ev - 'ry dust - y road - side, Up- on the sun- ny hill - side,

2. Here I come, creeping ev - 'ry-where, Creeping ev - 'ry -where, You can not see me com - ing, Nor hear my low sweet hum - ming,

3. Here I come, creeping ev - 'ry-where, Creeping ev-'ry-where, Where new made graves are clos - ing, A - bove the dead re - pos - ing,

Close by the nois - y brook, In ev - 'ry sha - dy nook; Lo! I come, creeping ev - 'ry-where, Creeping ev - 'ry - where.

Far in the star- ry night, Nor in the morning light; Still I come, creeping ev - 'ry - where, Creeping ev - 'ry - where.

There in the Spring I come, To deck each si - lent home; Si - lent - ly creeping ev - 'ry - where, Creeping ev - 'ry - where.

Cold Water for Me.

1. Cold water, cold water for me, There's nothing so pure and so free, I'll go to the brook and I'll go to the spring, And

2. There's nothing like water to give The strength that we need, while we live; And so to the stream, or the brook, or the spring, I'll

3. Nor am I a-lone in my choice; There's ma-ny a mu-si-cal voice Will join at the stream, or the brook, or the spring, And

CHORUS.

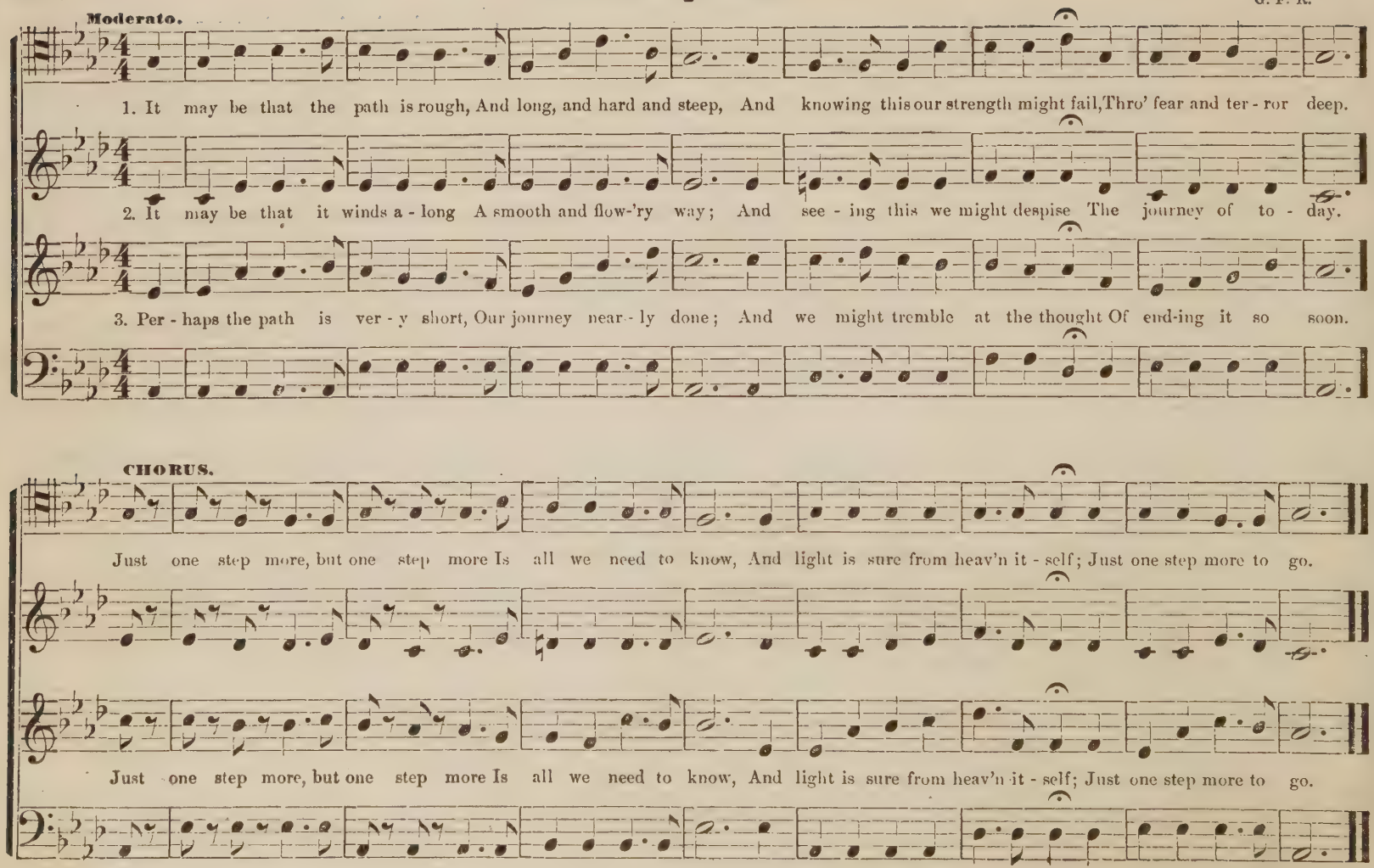
o-ver its bubbles I'll shout and I'll sing. Cold wa-ter, cold wa-ter, cold wa-ter, cold wa-ter for me. (1st time.) me. (2d time.)

haste and I'll drink, and I'll mer-ri-ly sing. Cold wa-ter, cold wa-ter, cold wa-ter, cold wa-ter for me. me.

o-ver their bubbles we'll mer-ri-ly sing. Cold wa-ter, cold wa-ter, cold wa-ter, cold wa-ter for me. me.

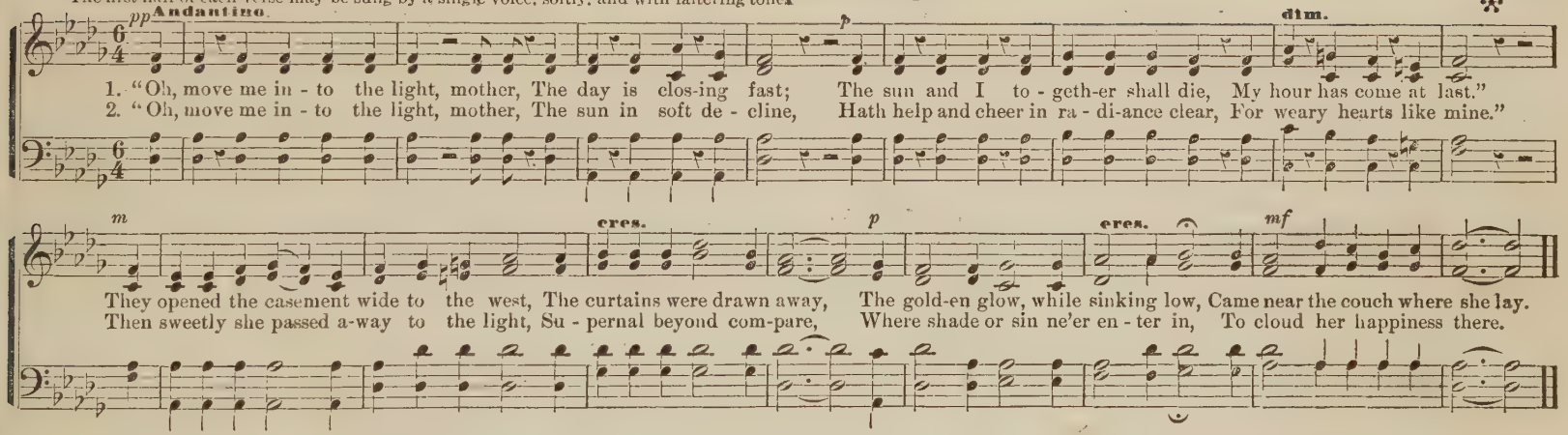
One Step More.

G. F. R.



Move Me into the Light.

The first half of each verse may be sung by a single voice, softly, and with faltering tones.



REVIEW.

(Ask from this review the appropriate questions where they belong in the preceding lessons.)

How many tone-pitches does it take to make an interval? When we hear C and D, do we hear a step or a Major second? Which term describes the difference of pitch or distance between the two pitches? When we hear one and two of a key, do we hear a Major second or a Minor second?

NOTE TO TEACHER.—We are supposed to have only sung in Major keys when these questions are asked.

When we hear two and three, do we hear a Major second or a Minor second? When we hear three and four, which? Four and five? Five and six? Six and Seven? Seven and eight? How far apart are one and two? Two and three? Three and four? Four and five? Five and six? Six and seven? Seven and eight? Which interval do E and F produce, a Major second or a Minor second? How far apart are E and F? Which interval do E and F-sharp produce? How far apart are they? Which do A and B-flat produce? How far apart are they? Which do A flat and B-flat produce? How far apart are they? (Ask of other seconds, using absolute pitch-names.)

Which are called diatonic tones, the regular members of keys or strangers that may be introduced temporarily into it? Which are chromatic tones? Name the absolute pitches that are diatonic in the key of C. Name those that are diatonic in the key of D. Name those of E. Of F. Of B-flat. Of A-flat. Name any pitch that would be chromatic in the key of C. In the key of G. D. A. E. F. B-flat. E-flat. A-flat. Take the absolute pitch C; is it diatonic or chromatic in the key of C? Is it diatonic or chromatic in G? In D? In A? E? F? B-flat? E-flat? A-flat? The pitch F-sharp; is it diatonic or chromatic in C? G? (Go through all the keys. Ask similar questions of other pitches.)—*How is the chromatic scale formed? What is going to another key during a piece of music called? What then is a phrase, or section, from another key so introduced, called?* (The teacher will see that a distinction is here made between "modulating" and "modulation.") *Are modulations represented in the signature place, or by accidentals? Do accidentals then always help to represent chromatic tones, or in modulations do they represent diatonic tones of the key introduced? Are accidentals ever used "by accident"? Then, has the musical meaning of this word any of its common meaning in it? How many kinds of keys are there in music? Which are more cheerful, major or minor keys? Which more plaintive or mournful? What pitch is omitted from the key of C major in forming the key of A minor? What pitch is substituted? Name the pitches of the key of A minor. What is said of the major and minor keys that have the most tone-pitches in common? What is the relative minor of the key of C major? What the relative major of A minor? What the relative minor of G major? What pitch is omitted from G major in forming the key of E minor? What is substituted?* (Ask in this way of the other keys, and also for the names of the pitches that compose each minor key.) *Name each relative major and minor key. What is said of each relative major and minor key in regard to signature? Is the pitch that is peculiar of each minor key represented in the signature place, or by an accidental? Does the accidental in this case help to represent a chromatic or diatonic tone?* (The regular members of minor keys are diatonic, the same as regular members of major keys are.) *What interval do one and two of any minor key make,—a major second or a minor second? Two and three? Three and four? Four and five? Five and six? Six and seven? Seven and eight? How far apart are the keys of a minor second? Of a major second? Of an augmented second?* ("Step-and-a-half" should here be regarded as *one* word, because it measures one interval,—a *second*. We want *two* measuring intervals when we measure a Minor *third*,—then we say "step" and "half-step;" *three* measuring intervals for a *fourth*, *four* for a *fifth*, etc.) *When is a tone-length said to be syncopated? Does the accent of a syncopation coincide with, or conflict with the regular accent of measures? Under what other circumstances is the regular accent of measures interfered with?*

BREATHING.

When the lungs are full the breath can be stopped by shutting up the throat, and relaxing the muscles of the chest and abdomen, by which it was taken, or it can be held and controlled by those muscles, and the throat be as open as the tube of a flute.

(NOTE. The air is drawn into the lungs by distending the chest, just as it is drawn into a pair of bellows by distending its covers;—the walls of the chest are drawn apart and the air rushes in.)

To control the breath at the throat is injurious and painful; to control it by the strong muscles, that were made to do that work, is safe and pleasant.

A test that will show whether the breath is controlled rightly or not is this:—Take the breath fully, and if, at the moment the throat is opened to speak or sing, more breath rushes out than is needed, the muscles are not holding the breath back properly This is especially true if there is a feeling of constraint or tightness about the throat, and a "letting go," as it were, of the abdominal and intercostal (side) muscles.

On the contrary, the lungs being filled, if the throat is open and unconstrained, and tones or words can be uttered and the lungs still remain full, and there is a consciousness of holding firmly the muscles referred to, the breath is controlled in the proper way.

With right position, this is at the foundation; no one can hope to sing well who does not manage the breath properly.

DELIVERY AND QUALITY OF TONE.

Deliver the tone without obstruction from lips, tongue, or teeth. Change quality by changing the shape of the mouth, especially the back part of it (the pharynx.) Distend for somber, reverent or majestic tones, (maestoso,) close, or rather return to usual form, for the brighter ones.

Most of the practice of exercises with syllables (where there is no particular sentiment or emotion) should be done *without distension of the throat*, notwithstanding the quality so produced may be neither rich nor resonant. The reason why this is best is, that as somber emotions can not be continuously borne without mental injury, their constant expression can not be indulged in without injury to the voice. The *working tone* is not an emotional one. There need be no feeling imparted to the tone for the practice of mere vowel and consonant elements, nor for interval or flexibility work, and very little for phrasing. Some shades of emotion may sometimes be given in solfeggios, according to the character of the music.

VOWEL AND CONSONANT ELEMENTS.

Ascending, *oh, ah, ay* as in *day, ee* as in *keep*. Descending, *oo* as in *moon, au* as in *haul, a* as in *has, i* as in *his*. Fill the lungs at every inspiration. Control the breath with the right muscles, and use as little breath as possible. Keep always an upright position, one that will give throat and lungs free play, and do not "make faces" nor unneccessary motions. Practice each element separately before putting them together in the following lessons.

Moderato. Allegretto. Allegro.

Oh, ah, ay, ee, oh, ah, ay, ee, oh, ah, ay, ee, oh, ah, ay, ee, oh, ah, ay, ee, oh, ah, ay, ee, oh, ah, ay, ee, oh, ah, ay, ee,

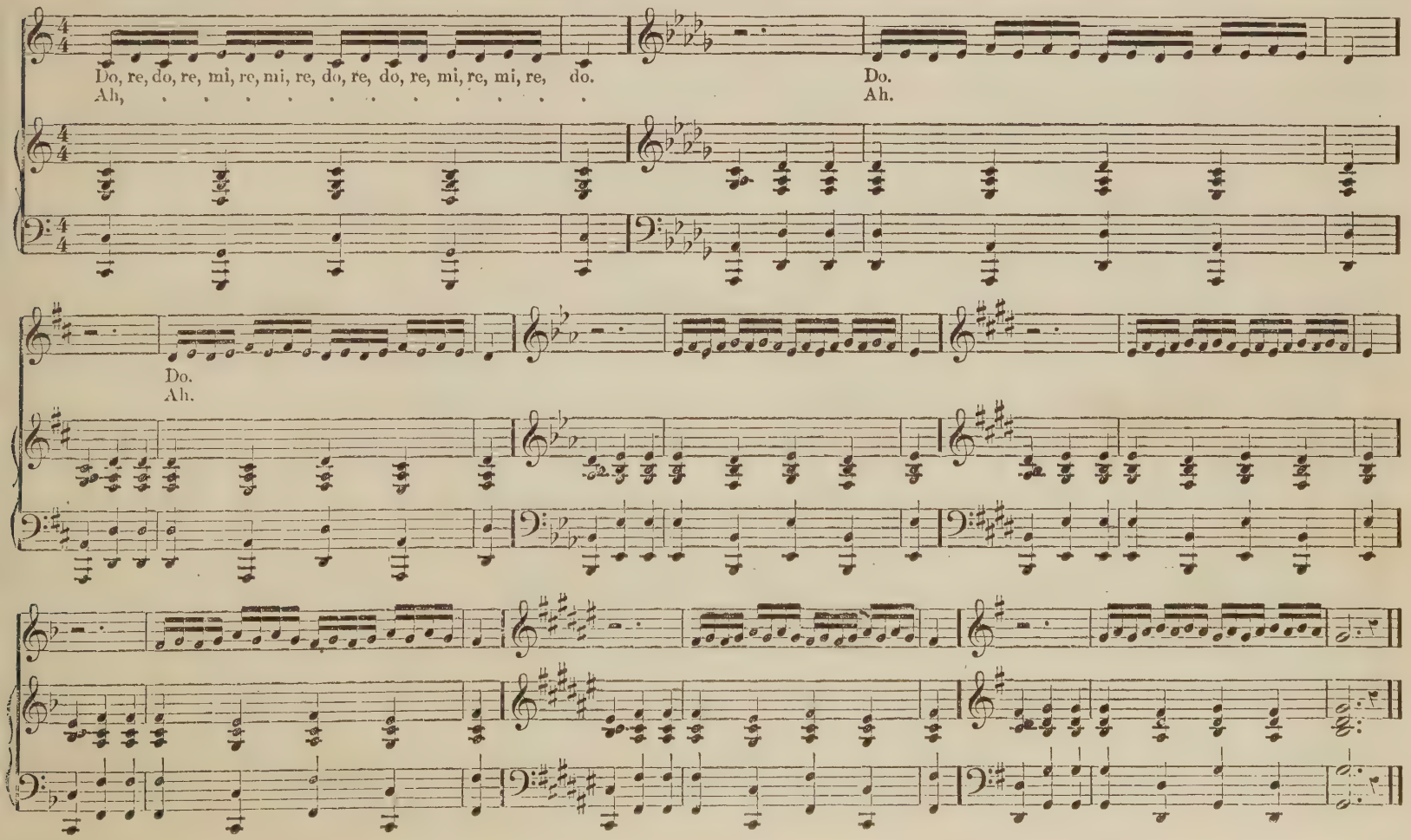
oo, au, a, i, oo, au, a, i, oo, au, a, i, oo, au, a, i, oo, au, a, i, oo, au, a, i, oo, au, a, i, oo, au, a, i.

Make different combinations, *ee, ay, ah, a,* (as in *has,*) ascending; *oo, oh, au, e,* (as in *here,*) in descending, and others.

Practice each consonant element separately, repeating it until it is forcible and distinct. Take especially the first sounds of the following words,—*lo, no, mo, do.* Then work at the first element of each of these,—*tho', go, bo, ro,* (roll the r.) Then put each consonant element with the vowel *a* as in the foregoing words, and ascend with the first form, and descend with the second form, giving each consonant element with an explosive or forzando utterance.

EXERCISES FOR EXECUTION.

No. 1. It will be observed that this is a phrase repeated seven times, and taken a half-step higher at each repetition. Sing through all the transpositions, first with syllables, then with "ah." Sing *Moderato*, *Allegretto*, or *Allegro*, as you are able. Do not lose the beat in passing from one key to the next. 'Keep time" through all.



No. 2. Transpose this, No. 2, through all the foregoing keys, singing it seven times. Use the same accompaniment that is played for No. 1. Sing it with syllables and "ah" in the three movements.

No. 3. Transpose and sing this, No. 3, in the same manner, using the same accompaniment.

No. 4. Transpose and sing this, No. 4, in the same manner, using the same accompaniment.

No. 5. Transpose in the same way, same accompaniment. Bases and Altos should not sing above the key of E♭.

No. 6. Transpose in the same way, same accompaniment. Bases and Altos should not sing above E♭.

No. 7. Transpose in the same way, same accompaniment. Bases and Altos as before.

No. 8. Syllables and vowels. Transpose.

Tonic chord. Dominant chord. Tonic.

No. 9. This may be sung in canon form, two parts. Let first section get 4 tones the start, omitting last note until ending.

Tonic. Dominant. Tonic.

No. 10. Sopranos and Tenors first, Altos and Bases second. Ascend cres., descend dim. Moderato, Allegretto, Allegro. Take breath after eighth note in every other measure.

Syllables and "ah."

Exercise for Articulation.

After singing the four words to the quarters, repeat them twice to the eighths that follow them, according to the little repeat marks. Doubling the speed will greatly increase the difficulty of utterance. This exercise may be practiced by sections or seats in a variety of ways,—each may sing a number, or, one after another, singing the same number, or one singing the quarters, and all the rest making the repetitions in eighths. All sing the last two measures.

1. Ace, face, chace, grace, Slack, jack, quack, pack, Cage, page, rage, sage,
2. Old, scold, sold, gold, Bad, lad, mad, dad, Shrink, drink, clink, chink,
3. Aunt, grant, cant, chant, Lank, frank, drank, blank, Grand, band, and, stand,
4. Fair, pair, share, chair, Par, mar, far, are, Braced, cased, laced, waist,
5. Bell, Nell, yell, well, Here, dear, we're, near, Eat, neat, sweet, wheat,
6. Bawl, crawl, drawl, squall, Scream, steam, gleam, beam, We, three, see, thee,
7. Why, cry, fie, try, You, knew, sue, flew, Hide, bride, chide, guide,
8. Hire, lyre, tire, choir, Bring, string, swing, king, This, miss, bliss, kiss,
9. Go slow, low, crow, Shun, pun, run, dun, Pert, flirt, hurt, bert,

Pale, quail, frail, snail,
Make, cake, bake, steak,
Hang, twang, bang, gang,
Snatch, match, catch, scratch,
Prize, pies, Lize, fries,
Breeze, wheeze, freeze, sneeze,
Ill, pill, will, kill,
Quite, right, smite, mite,
Damp, camp, cramp, scamp,

What a dread-ful com-pli-ca-tion, For dis-tinct pro-nun-ci-a-tion.
He will be a re-al won-der, Who gets through without a blun-der.
Sure it is through tri-bu-la-tion That we get our ed-u-ca-tion.
What out-ra-geous com-bi-na-tion For a neat e-nun-ci-a-tion.
An-y way you choose to view it, How it twists the tongue to do it!
What an awk-ward sit-u-a-tion, For a clear ar-tic-u-la-tion.
What ab-surd e-jac-u-la-tions, And what fear-ful ex-cla-ma-tions.
We can't stand this an-y lon-ger, Un-less tongue and throat grow strong-er.
Hor-rid! there, my tongue's sus-pend-ed, And I'm glad this work is end-ed.

Round the Rough Rocks. (Roll the "r".)

G. F. R.

Moderato.

Round the rough rocks the rag-ged ras-cal ran; The rag-ged ras-cal ran; Round the rough rocks, Round the rough
The rag-ged ras-cal,
The ragged ras-cal, rag-ged ras-cal ran . . . . . Round the rough rocks,

(Double the speed.)

rocks, Round the rough rocks the rag-ged ras - cal ran, The rag-ged ras-cal ran, The ragged ras-cal ran.

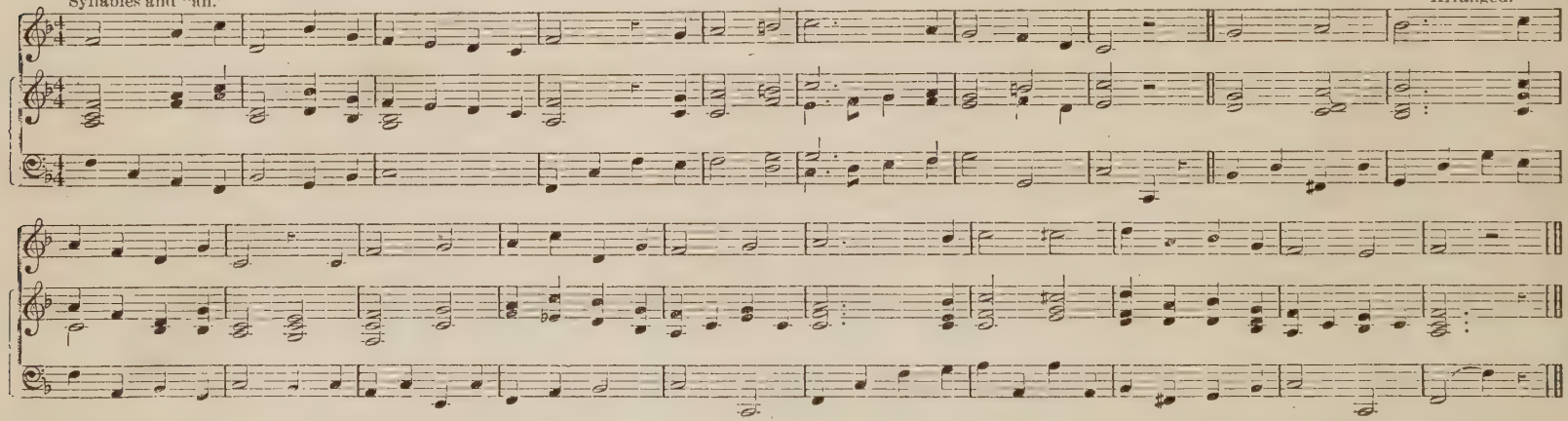
Round the rough rocks the rag-ged, rag-ged, rag-ged ras-cal ran, the rag-ged ras-cal ran,

Solfeggio One. (Phrasing and Expression.)

Good phrasing is as necessary in music as in language. Phrases are made by little stops or pauses where breath may be taken. Taking breath in wrong places, either in reading or singing, makes wrong phrases and injures sound and sense.

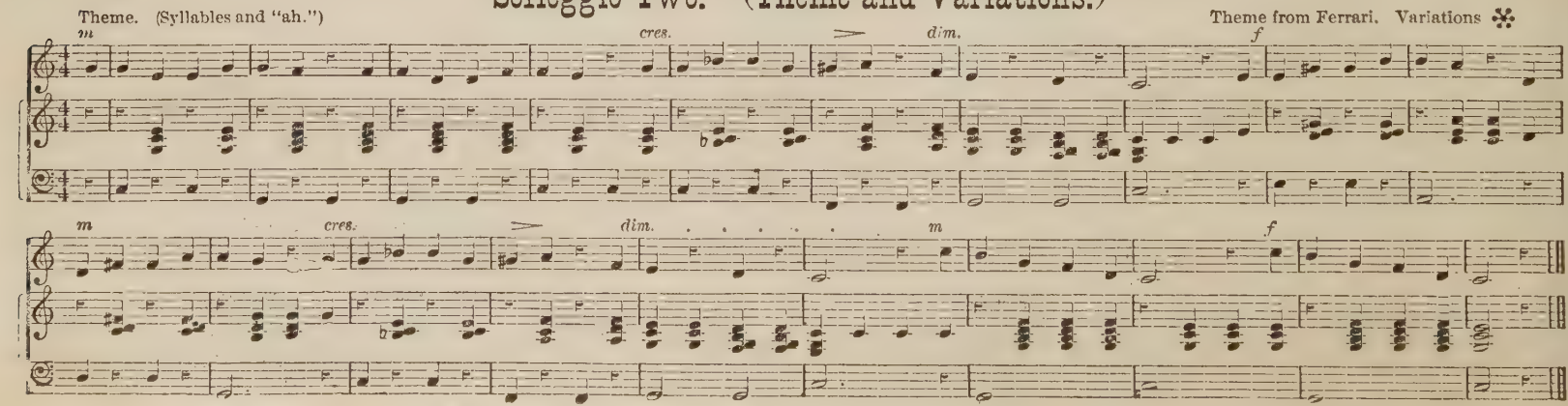
Where there are words to music they nearly always guide in regard to breathing, and consequently phrasing; but music without words has sense and meaning which may be injured by wrong phrasing. Sing this first solfeggio and breathe at the bars, and this will be perceived. Breathe after the fourth note, and then again at the first rest; then again after the dotted half, and again at the end of the first section, and the phrasing will be right. Find out the phrasing in the second section. See where the music calls for *cres.* and where *dim.* Syllables first, then "ah."

Syllables and "ah." Arranged.

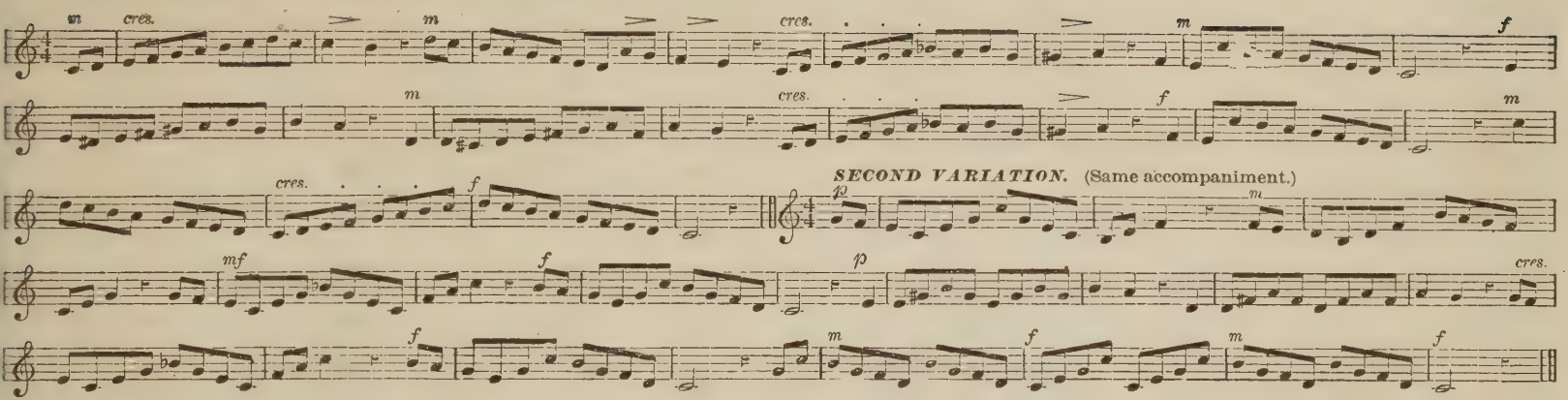


Solfeggio Two. (Theme and Variations.)

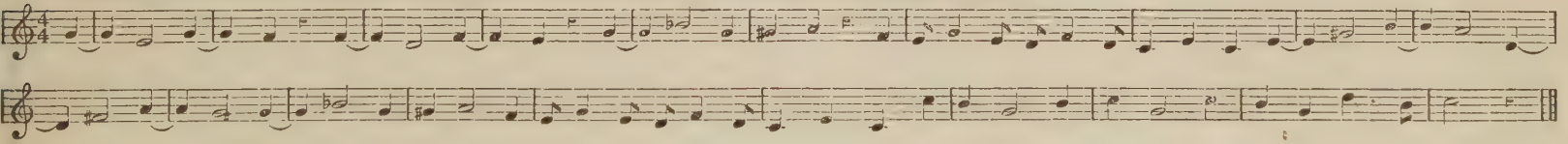
Theme. (Syllables and "ah.") Theme from Ferrari. Variations ✲



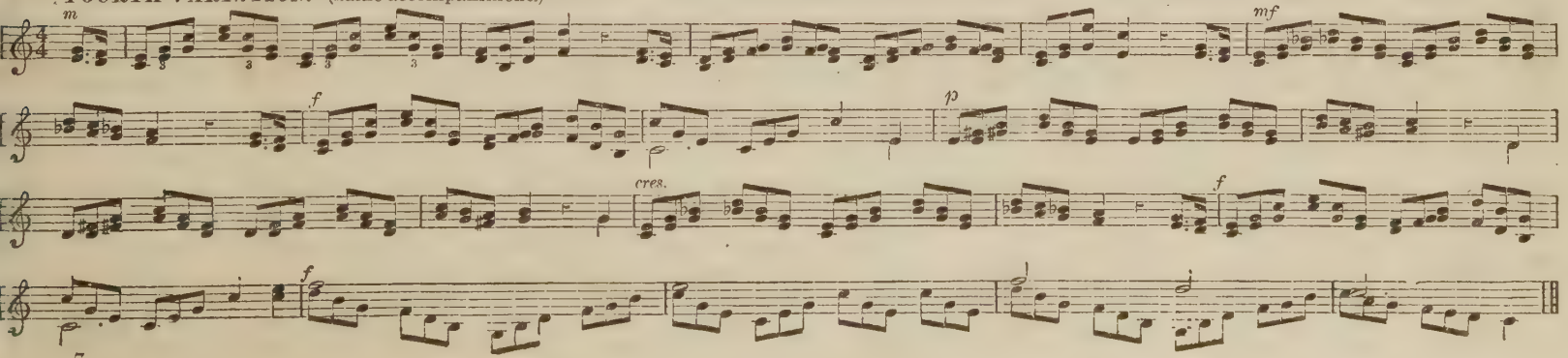
FIRST VARIATION. (Use the accompaniment that is played to the theme.)



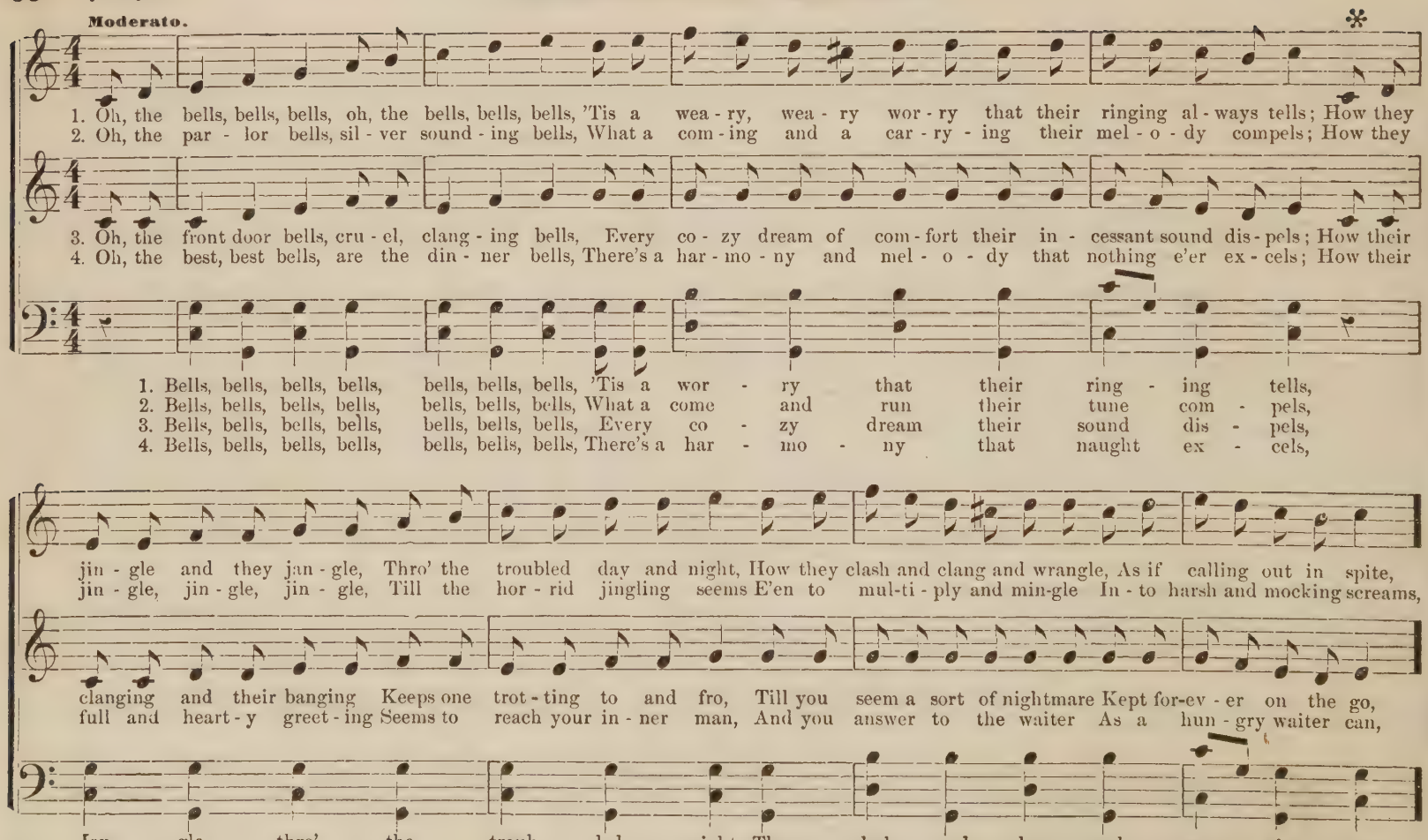
THIRD VARIATION. (Same accompaniment.) Accent strongly, and diminish each syncopated tone.



FOURTH VARIATION. (Same accompaniment.)

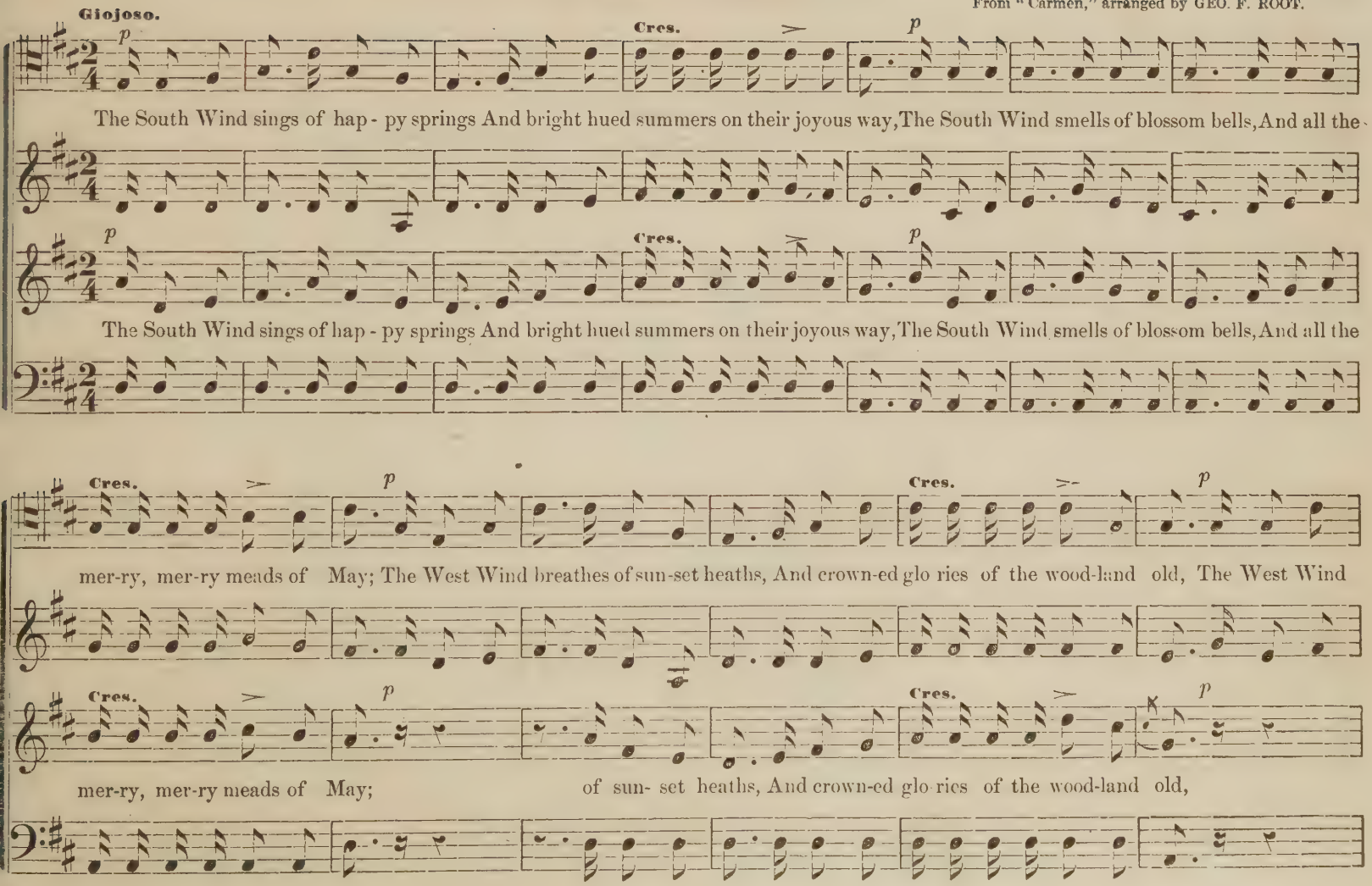


THE RINGING OF THE BELLS.



THE WINDS.

From "Carmen," arranged by GEO. F. ROOT.



THE WINDS. Continued.

Cres. f

flies from au-tumn skies, And sun-clouds ov-er-laid with shin-ing gold. The East Wind shrills,

m

The East Wind shrills, o'er des-ert

Cres. f

from au-tumn skies, And sun-clouds ov-er-laid with shin-ing gold. The East Wind shrills,

f

o'er des-ert hills, The East Wind moans, ... o'er sea-blanch'd bones; The North Wind sweeps from crystal

hills The East Wind moans, ... o'er sea-blanch'd bones; The North Wind sweeps from crystal

f

hills . . . . . The East Wind moans . . . . . o'er sea-blanch'd bones . . . . The North Wind sweeps from crystal

From here, sing the first section as Da Capo directs, and then go from the word "gold" to the Coda to end with.

D.C.

deeps, The North Wind blows o'er drifted snows, The North Wind blows o'er drifted snows, O'er drifted snows, o'er drifted snows.

But, oh.....

D.C.

deeps, The North Wind blows o'er drifted snows, The North Wind blows o'er drifted snows, O'er drifted snows, o'er drifted snows.

m CODA. *f* *m* *f* *m* Cres. *ff*

With shining gold, with shining gold, with shining gold, with shining gold, And sun-clouds overlaid with shining gold, with shin - ing gold.

m *f* *m* *f* *m* Cres. *ff*

With shining gold, with shining gold, with shining gold, with shining gold, And sun-clouds overlaid with shining gold, with shin - ing gold.

THE GREAT ADMIRAL.

(Always surrounded by a company of admiring female relatives.)

Arr. from SULLIVAN. New words added.

Moderato.

ADMIRAL.

1. I am the mon-arch of the sea! The rul-er of the grand na-vee, And my name the na-tion loud-ly chants!
2. I tell my cap-tains on the sea. They must not use a big, big D, And I think this is a great ad-vance!
3. I am the mon-arch of the sea! And there is none to fet-ter me, Yet I thrill with joy at Cupid's glance!

Single voice, Soprano (standing near the Admiral.) — All the Sopranos and Altos. — CHORUS (all in unison.)

And we are his sis-ters, and his cous-ins, and his aunts, And we are his sis-ters, and his cous-ins, and his aunts, His sisters, and his cousins, and his
And so do his sis-ters, and his cous-ins, and his aunts, And so do his sis-ters, and his cous-ins, and his aunts, His sisters, and his cousins, and his
And so do his sis-ters, and his cous-ins, and his aunts, And so do his sis-ters, and his cous-ins, and his aunts, His sisters, and his cousins, and his

ADMIRAL.

aunts. When at an-chor here I ride, My bosom swells with pride, And I snap my fin-gers at a foeman's taunts,
aunts. I maintain that on the seas, The ex-pression "if you please," To the crew a gen-tle-man-ly tone implants,
aunts. I would fain a part-ner find, Who to me would be in-clined, Here a-mid this com-pa-ny I'd take my chance,

Single voice, Soprano. CHORUS. (Alto and Base 2d in last measure.)

And so do his sis-ters, and his cous-ins, and his aunts, And so do his sis-ters, and his cous-ins, and his aunts, His sisters, and his cousins, and his
And so do his sis-ters, and his cous-ins, and his aunts, And so do his sis-ters, and his cous-ins, and his aunts, His sisters, and his cousins, and his
And so would his sis-ters, and his cous-ins, and his aunts, And so would his sis-ters, and his cous-ins, and his aunts, His sisters, and his cousins, and his

ADMIRAL.

aunts. But when the breez-es rude-ly blow I leave the deck and go be-low, To en-joy the qui-et that the cab-in grants,
aunts. So all will learn to know ere long They must refrain from language strong, For I have no sym-pa-thy with ill-bred taunts,
aunts. I am the monarch of the sea, And I announce of-fi-cial-ly I will en-ter soon the mar-riage or-di-nance,

Single voice, Soprano. Sopranos and Altos.

And so do his sis-ters, and his cous-ins, and his aunts, And so do his sis-ters, and his cous-ins, and his aunts.
No more have his sis-ters, and his cous-ins, and his aunts, No more have his sis-ters, and his cous-ins, and his aunts.
Then good-bye to his sis-ters, and his cous-ins, and his aunts, Then good-bye to his sis-ters, and his cous-ins, and his aunts.

THE GREAT ADMIRAL. Concluded.

CHORUS.

And so do his sis-ters, and his cous-ins, and his aunts, His sis - ters and his cousins, whom he reckons up by dozens, and his aunts. . .
No more have his sis-ters, and his cous-ins, and his aunts, His sis - ters and his cous-ins, whom he reckons up by dozens, and his aunts. . .
Then good-bye to his sis-ters, and his cous-ins, and his aunts, Es - pec - ial - ly his cousins, whom he reckons up by dozens, and his aunts. . .

PARTING SONG. 8s & 7s. Double.

J. R. MURRAY. Arr. from FLOTOW, by G. F. R.

1. One more song, and then we sev - er; One more clasp of hands, and then We must part, per-haps for - ev - er, Tho' we'll hope to meet a-gain.
2. Sweet the mem-'ries that shall lin - ger Round this dear fa - mil - iar place; Mem - o - ries of song and sing - er, Tho'ts which time can not ef-face.

Life's great school is now be - fore us, Tho' our train-ing here may end; May the same kind love be o'er us Where-so - e'er our ways may tend.
Faith - ful friends and dear com - pan-ions, All we've known and loved so well, Now has come the hour of part - ing, Now we bid you all fare-well.

FROM BRIGHT LANDS I COME. (Song of the New Year.)

Partly from DONIZETTI.

Joyfully. Sop. & Alto.

1. From bright lands I come, and joy - ous - - - ly danc - ing Are the spir - its of earth to wel-come my birth; Tho' the flow - ers are hid - den, the sun-beams are glancing, And the whole world re - ech - oes with glad-ness and mirth. I come not in sunbeams are glancing, while all the world re - ech - oes with gladness, ech-oes with gladness, with gladness and mirth. I come not in beau-ty,

2. From bright lands I come, and balm I am bring-ing To the sad wound - - - ed heart, ne - glect - ed and lone; I have pow - er to ban - ish the gloom that is clinging, To the sad-dened re - membrance of days that are gone. I come, and a gloom that is cling-ing, sad-den'd re-membrance, sadden'd remembrance, days that are gone, yes, with days that are gone. I come, and a vis-ion,

1. From bright lands I come, from bright lands I come, and joy - ous - ly danc - ing, joy - ous - ly danc - ing, spir - its of earth to wel - come my birth, the spir - its of earth to wel - come my birth; Tho' flow - ers are hid-den, sun-beams are glancing, flow - ers are hid-den,

2. From bright lands I come, from bright lands I come, and balm I am bring-ing, balm I am bring - ing to ev - 'ry heart, each sad, wounded heart, ne - glect - ed and lone, ne - glect - ed and lone; I've pow - er to ban-ish gloom that is cling-ing, pow - er to ban-ish

beau-ty, I bring ye no blos-soms, Ye hear not the sound of the wild bird's sweet
vis - ion of brightness and beau - ty I cast o'er the poor - est, the low - li - est

bring - ing the blos-soms, no, not in beau-ty bring-ing the blossoms, ye hear not the sound, ye hear not the sound of the wild bird's strain, the
vis - ion of brightness, brightness and beauty, brightness and beau-ty is cast o'er the poor-est, cast o'er the poor-est and low - liest home, the

p

strain; But ere long the sweet buds that sleep in earth's bo - som, And the song-bird, gay
home; I wak - en new mo-ments of love and of du - ty, Dreams bet - ter and

wild bird's strain; But ere long the sweet buds in earth a - sleep, yes, ere long the sweet buds in earth a-sleep, And song-bird, the tru - ant,
low - liest home; I wak - en, I wak - en mo-ments of love, of love and of du - ty, love and of du - ty, Bet - ter and ho - lier,

Cres. - - - - - *f* *f*

tru - ant, shall re-turn once a - gain. . . } Then wel - come! thrice wel-come! thou hap - py New
ho - lier for the year that's to come. . . }

turn once a - gain, shall turn, yes, re - turn a - gain. } Then wel-come! oh, wel - come! wel-come! oh, welcome! bright, hap-py New Year,
bet - ter and ho - lier now for the year to come. }

year; Tho' thou bring - est no flow - ers, we bid thee good cheer!

bright, hap - py New Year; Tho' bring - ing no flow - ers, bring - ing no flow - ers, we greet thee with cheer, we greet thee with cheer!

m A little faster. Cres. *f*

Thou com - est right glad - ly with mirth and with song, And earth wakes to hail thee in one joy - ous throng! Thou

Thou com - est now right glad - ly with thy mirth, thy mirth and song, And earth a-wakes to hail thee in one joy-ous, joy-ous throng! Thou

in one joy-ous throng.

m Accel Cres. *ff*

com - est right glad - ly with mirth and with song, And earth wakes to hail thee in one joy - ous throng!

com - est now right glad - ly with thy mirth, thy mirth and song, And earth a - wakes to hail thee in one joy-ous, joy-ous throng!

And earth a - wakes,

MORN ON THE MOUNTAIN.

G. W.
Alla Marcia.

Arranged from BELLINI by G. F. ROOT.

m — Cres.

1. Morn on the mount-ain far and wide His ros - y wealth is fling - ing; Bright-ly the mists on ev - 'ry side

m — Cres.

Their upward
Where golden

2. Ra-diant the glo - ry in the glens Where rus - tic bells are chim - ing; Gorgeous the hills be - yond the fens

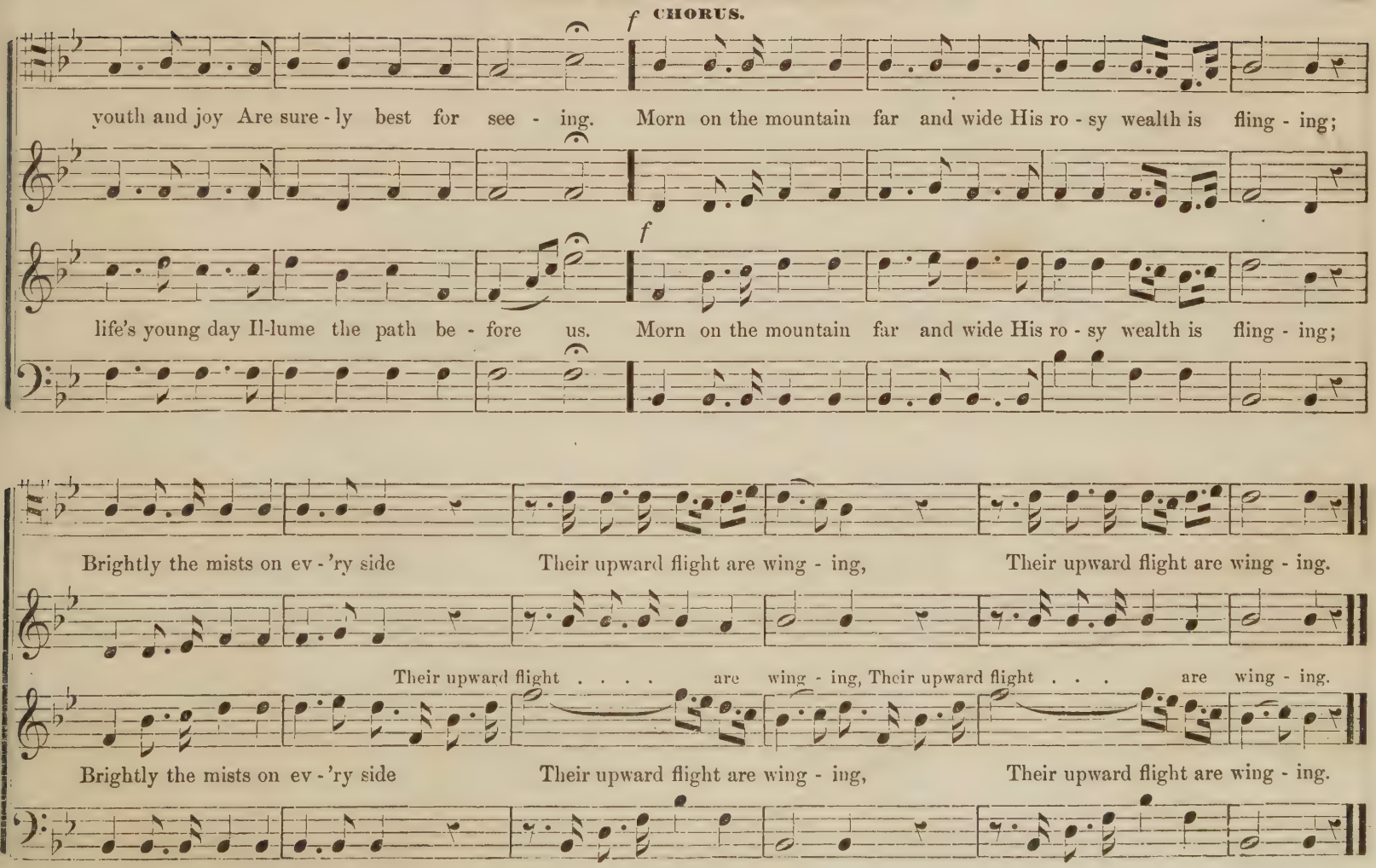
f — *m*

Their upward flight are wing - ing. Come, now the lark is in the sky, The golden hours are flee - ing; The cloudless eyes of

flight . . . . . are wing - ing.
rays . . . . . are climb - ing.

m

Where golden rays are climb - ing. Come, let us jour - ney on our way, The morning light is o'er us; And glorious beams of


f CHORUS.
youth and joy Are sure - ly best for see - ing. Morn on the mountain far and wide His ro - sy wealth is fling - ing;
f
life's young day Il-lume the path be - fore us. Morn on the mountain far and wide His ro - sy wealth is fling - ing;
Brightly the mists on ev - 'ry side Their upward flight are wing - ing, Their upward flight are wing - ing.
Their upward flight . . . . are wing - ing, Their upward flight . . . are wing - ing.
Brightly the mists on ev - 'ry side Their upward flight are wing - ing, Their upward flight are wing - ing.

BELLS OF FREEDOM.

G. F. R. (When one part has the melody, let the others be subordinate.) G. F. ROOT.

Chim - ing, chim-ing, float - ing, float - ing, Chim-ing, rhym - ing,
Peal - ing, peal -ing, Free-dom, swell-ing, Peal - ing, steal - ing,

1. Hear the chim-ing how it floats Up-on the air in tune - ful notes!
2. Hear the peal -ing of the bells, The song of Free -dom how it swells!

Chim - ing, chim-ing, float - ing float -ing, Hear the chim-ing, and the rhyming Of the
Peal - ing, peal -ing, Free-dom, swell-ing, Hear the peal -ing heav'nward stealing Of the

chim-ing, rhyming,
peal - ing, stealing,

bell-tones, tune-ful, Ech- oes, ech-oes, quick-ly sounding. Oh, the hap-py day! Sing a
glo-rious bell-tones, True-heart, bounding, ech-oes sounding. Oh, the, etc.

Hear the ech-oes all around, How quick they catch the joy - ful sound. Oh, the hap-py day! Sing a
Ev - ery heart with glad re-bound, Re - ech -oes back the joy - ful sound. Oh, the, etc.

bells in tune-ful notes! Ech- oes, ech-oes, quick-ly sounding. Oh, the hap- py day! Sing a
glo - rious Freedom bells! True-heart bounding, ech-oes sounding. Oh, the, etc.

bell-tones, tune- ful,
glo- rious bell-tones,

CHORUS.

wel-come lay, For the mer - ry bells' joy - ful sound. Oh, the wel-come, the wel-come day, Let us sing a glad and a

wel-come lay, For the mer - ry bells' joy - ful sound. Oh, the wel-come, the wel-come day, Let us sing a glad and a

mer-ry lay, Oh, the wel-come, the welcome day! Let us sing a mer-ry, mer-ry lay, a mer - ry lay, a mer - ry lay.

mer-ry lay, Oh, the wel-come, the welcome day! Let us sing a mer-ry, mer-ry lay, a mer- ry lay, a mer-ry lay.

lay, a mer - ry lay, a mer - ry lay.

THE COMPARISON.

From the German.

Allegretto.
Sop. & Alto.
Tenor.

1. Our life's like dews of the morn - ing! So say ancient wise men; Ver - y well! ver - y well! The dew-drops are bril-liant and
2. Our life is like the light va - por! So say ancient wise men; Ver - y well! ver - y well! The va - por in ga - ie - ty
3. Our life is like to a jour - ney! So say ancient wise men; Ver - y well! ver - y well! In jour - neys we roam for our

shin - - - - - - ing, And pleasure's gay lights are en - shrin - - - - - - ing; Then joy - ful - ly, then
dan - - - - - - ces, And flies by the wind's fic - kle chan - - - - - - ces; Thus air - i - ly, thus

pleas - - - - - - ure, And win what is worth more than treas - - - - - - ure; Then joy - ful - ly, then

dew - drops are bril - liant and shin - ing, And pleas - ure's gay lights are en - shrin - ing;
va - por in ga - ie - ty dan - ces, And flies by the wind's fic - kle chan - ces;
jour - neys we roam for our pleas - ure, And win what is worth more than treas - ure;

joy - ful - ly mu - sic should swell, ... mu - sic should swell, mu-sic should swell, mu-sic should swell. . . . .
air - i - ly mu - sic should swell, ... mu - sic should swell, mu-sic should swell, mu-sic should swell. . . . .

joy - ful - ly mu - sic should swell, ... mu - sic should swell, mu-sic should swell, mu-sic should swell. . . . .

"THE LORD OUR GOD." (Semi-Chorus. On the shore.)

(The Pastor and others remained behind.)

CHORAL. Melody in the Baritone, which should be prominent. G. F. Root. From "Pilgrim Fathers," by per.

Alto.

The Lord our God's a sun and shield, He will both grace and glo-ry give; And no good thing will he withhold From them who by his counsels live.

Baritone & Base.

"HOPE WE IN GOD." (Semi-Chorus. On the ship.)

(They were cheerful and hopeful in view of their voyage.)

Moderato e sempre staccato.
1st & 2d Soprano. *p* **Cres.** *p*

Hope we in God, our God for - ev - er: He will for - sake his her - i - tage nev - er, And tho' our kin - dred ties we

Tenor.

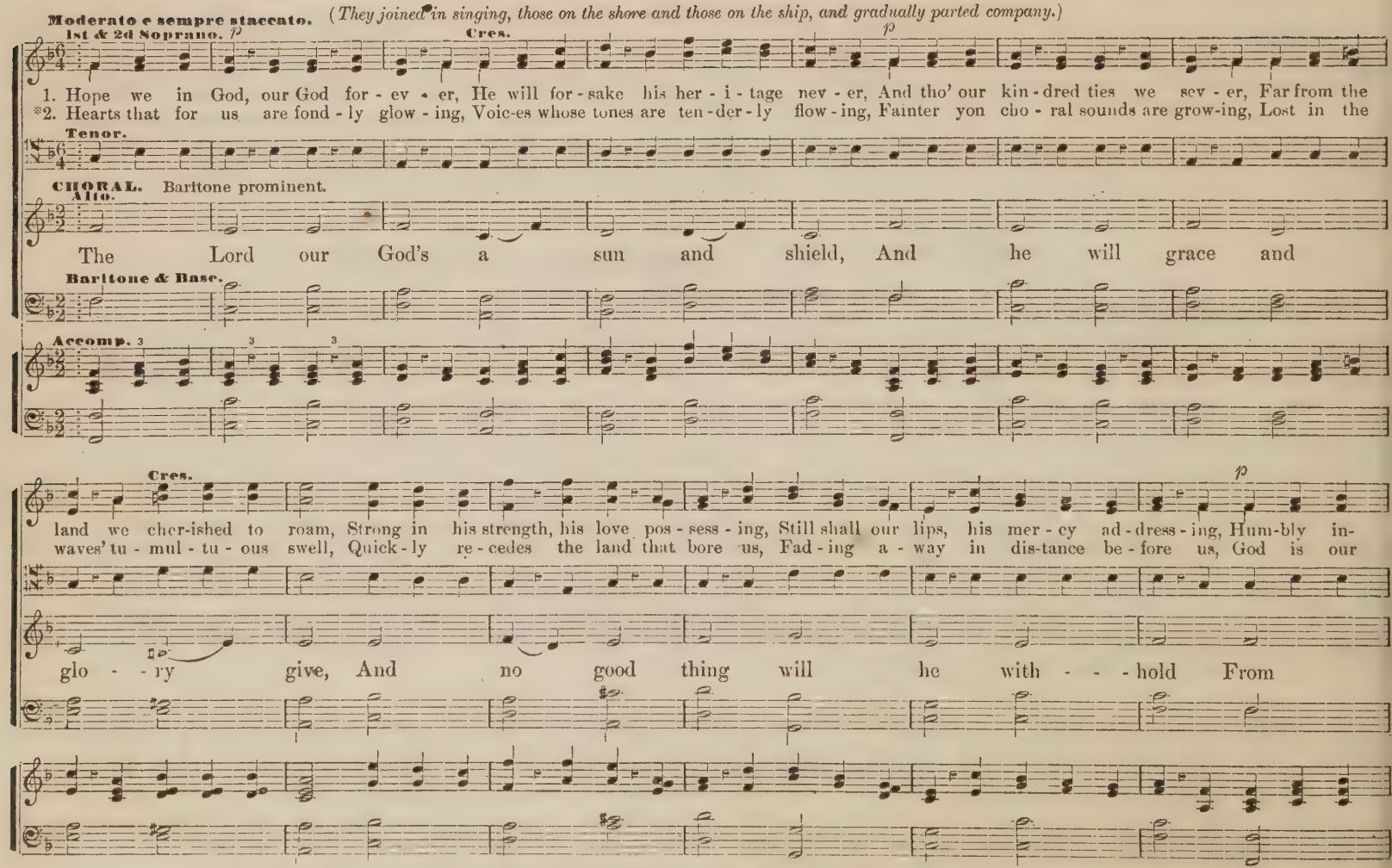
sev - er, Far from the land we cher - ished to roam, Strong in his strength, his love pos - sess - ing, Still shall our

Cres. *f* **Dim.**

lips, His mer - cy ad - dress - ing, Hum - bly in - voke his rich - est bless - ing, Ev - er to rest on thee, our home.

p **Cres.** **Dim.**

"THE LORD OUR GOD," and "HOPE WE IN GOD." (Together.)



* Let the diminuendo begin with 2d verse. Let that diminish, until at the end of Coda the tones are almost lost in the distance.

CODA, after 2d verse.

Cres. Dim. pp ppp

oke his rich - est bless - ing, Ev - er to rest on thee, our home.
shield, his smile is o'er us: Land of our birth, fare - well! fare - well! Hark, hark the dis - tant sound! Fare - well! Fare - well!

Dim. pp ppp

them who by his coun - - sels live. Fare - well! . . . . . Fare - well! . . .

Dim. pp ppp

OLD TIMES.

FREDERIC W. ROOT.

With subdued voices.

1. There's a sweet, sweet song on the slum-brous air, That drifts thro' the vale of dreams; It comes from a clime where the ros - es were,
2. There's a shade of grief in this old - time song That sobs on the slum - brous air, And lone - li - ness felt in the fes - tive throng,
3. Ah! we heard it first at the dawn of day; It min - gled with mat - in chimes; But long years have dis-tanced that won-drous lay,

It comes from a clime where the ros - es were; The tune - ful heart and the bright brown hair That ri - valed morn - ing's beams.
And lone - li - ness felt in the fes - tive throng, That fills the soul as it floats a - long, From climes where ros - es were.
But long years have dis-tanced that won - drous lay, The ca - dence com - eth from far a - way; We call it, now, Old Times.

SPRING IS COMING. (Waltz Song.)

GEO. F. ROOT.

Soprano.

Spring is com - - - - ing, is com - - - - ing, Hear the chirp - - ing and the hum - - ming; From their

Alto.

Mer - ry, mer - ry spring is com - ing, com - ing, Hear the chirp-ing, chirp-ing, hum-ming, hum-ming,

Tenor & Base.

Spring, spring, spring, come, come, Hear, chirp, chirp, hum, hum,

sleep - - - ing, birds are peep - - - ing, And all, and all is mirth. From their ice - - caves ad-

sleep - ing, sleep - ing, peep - ing, peep - ing, all is, all is, all is mirth. From their caves ad-

birds, birds, birds, birds, all, all, mirth, all is mirth, caves ad-

vanc - - - ing, Now the stream - - - lets are danc - - - ing, And the sun - - - light is glanc - - ing O'er

vanc - ing, Now the stream-lets, stream-lets, danc - ing, danc - ing, sun - light, sun - light, glanc-ing, glanc-ing,

vance, Now, stream, stream, dance, dance, sun, sun, glance, glance,

all the wak - - ing earth. Spring is com - - - ing, is com - - - ing, Hear the chirp - - ing and the hum - - -

o - ver all the earth. Spring is com - ing, com-ing, Hear the chirp-ing chirp-ing, hum-ming,

o'er all the earth. Spring, come, come, Hear, chirp, chirp, hum,

-ming; From their sleep - - - ing, birds are peep - - - ing, And all, and all is mirth. Hear the singing,

hum-ming, sleep-ing, sleep-ing, peep-ing, peep-ing, all is, all is mirth, all is mirth, sing-ing.

hum, birds, birds, birds, birds, all, all, mirth, all is mirth, sing,

springing, wing-ing, O'er the mead - ow, lake and lea; See the sip-ping, dip-ping, skipping,

spring-ing, wing-ing, O - ver mead-ow, lake and lea; Yes, see the sip-ping, dip-ping, skip-ping,

spring, wing, O'er mead, lake, lea, See, sip, dip, skip,

At the fount - - ain glad and free. Spring is com - - - - ing, is com - - - ing, Hear the chirp - - -

At the fount-ain glad and, glad and free. Spring is com-ing, com-ing, Hear the chirping,

At fount, glad, free, glad and free. Spring, come, come, Hear, chirp,

ing and the hum - - - ming; From their sleep - - - ing, birds are peep - - - ing, And all, and all is mirth.

chirp-ing, hum-ming, hum-ming, sleep-ing, sleep-ing, peep-ing, peep-ing, all is, all is mirth, all is

chirp, hum, hum, birds, birds, birds, birds, all, all. mirth. all is

SPRING IS COMING. Concluded.

Tenor.

Oh, spring! love - - ly spring! . . . . How ra - - diant is · thy face! Thy sun - shine,

Soprano & Alto.

mirth. How we love thee, mer - ry; Oh, how ra - diant is thy, ra - diant; How thy sun - shine,

Base.

spring, love, spring, spring, Bright is thy face; sun,

Soprano.

birds, and leaf - - y bow'rs, All gloom - y thoughts e - rase. Spring is com - - - ing, is com - - -

Alto.

birds and leaf - y, All the gloom - y, gloom - y thoughts e - - rase. Spring is com-ing, com-ing,

Tenor & Base.

birds, b owers, bowers, gloo n, thoughts, gloom tho'ts e - - rase. Spring, come, come,

-ing, Hear the chirp - - ing and the hum - - - ming; From their sleep - - - ing, birds are peep - - - ing, And all, and

Hear the chirp-ing, chirp-ing, hum-ming, hum-ming, sleep - ing, sleep - ing, peep - ing, peep - ing, all is,

Hear, chirp, chirp, hum, hum, birds, birds, birds, birds, all,

Chos.

f

all is mi th, all is mirth, ... all is mirth, ... all is mirth, all is mirth. . . .

all, all is mirth, all is mirth, all is mirth, is mirth, all is mirth, all is mirth, all is mirth. . . .

SWEET AND LOW. (New Copy.)

ALFRED TENNYSON. J. BARNBY.

Larghetto. pp p Dim. p

1. Sweet and low, sweet and low, wind of the west - ern sea; Low, low, breathe and blow, Wind of the west - ern sea;

pp p Dim. p

2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon; Rest, rest on moth - er's breast, Fa-ther will come to thee soon;

pp p Dim. p

Faster. pp In time. Cres. mf Dim.

O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow, Blow him a - gain to me, . .

m pp Cres. mf

Fa - ther will come to his bird in the nest, Sil - - ver sails all out of the west, Un - der the sil - ver moon.

m pp Cres. mf Dim.

Sleeping. (Round.)

pp Dim. ppp 1. *

While my lit - tle one, While my pret - ty one sleeps. . . . . Hush! hush! she's sweet - ly sleep - ing,

pp Dim. ppp 2.

Sleep, my lit - tle one, Sleep, my pret - ty one, sleep. . . . . While night's dark shades are creep - ing,

pp Dim. ppp 3.

For moth - er watch is keep - ing.

HOME IS THE WORD. (College Song.)

G. F. R.

New arrangement. *

Con spirito.

m Cres. f m Cres.

Home is the word now, work is ov - er, Let us sing a parting lay, Then to the green old woods and meadows, Nature's haunt so

m Cres. f m Cres.

f

bright and gay. Out, then, out of the way All tho'ts of la-bor and of care. Home, friends, home is the word, No room for aught but pleasure there,

out all tho'ts of care. Naught, naught but pleasure there,

p pp m p

So while we bor - row tho'ts of the mor-row, Nev - er a sor-row shall dim the way So bright and clear, Joy hovers o'er us

p pp m p

pp *m* Fine. *p* Cantabile.

Hope points be - fore us, Now swell the cho - rus, The parting song of right good cheer. Long . . . we have journey'd to-

pp *m* *pp*

Long we've jour - ney'd

geth - er Through . . . pleasant days and bad weath - er; Naught . . . has been a - ble to sev - - -

on to - geth - er Thro' all kinds of days and weather, Naught has come till now to

Cres. *f* D. C.

er our u - nion, our u - nion, Our union true, of work and song, Our u - nion, our union, our u - nion true and strong.

Cres. *f* D. C.

sev - er u - nion, U - nion true, of work and song, U - nion, u - nion, union true and strong.

HUNTING SONG.

MENDELSSOHN.

Allegro molto. *pp* *p* Cres. *f*

1. Now morn - ing, ad-vanc - ing, Looks o - ver the hill; Now morn - ing, ad-vanc - ing, Looks o - ver the hill; Her ra - diance is glanc - ing On
2. Now rap - id - ly bound-ing The hunt - ers are seen; Now rap - id - ly bound-ing The hunt - ers are seen; The full cry re-sound - ing Sheds

pp *p* Cres. *f*

1. Now morn ing, ad-vanc - ing, Looks o - ver the hill; Now morn - ing, ad-vanc - ing, Looks o - ver the hill; Her ra - diance is glanc - ing On
2. Now rap - id - ly bound-ing The hunt - ers are seen; Now rap - id - ly bound-ing the hunt - ers are seen; The full cry re-sound - ing Sheds

m Dim.

val - ley and rill, On val - - - - - ley and rill.
life o'er the scene, Sheds life o'er the scene.

m Dim.

val - ley and rill. Her ra - diance is glanc - ing On val - ley and rill.
life o'er the scene. The full cry re - sound - ing Sheds life o'er the scene.

Her ra - diance is glanc - ing On val - ley and rill.
The full cry re - sound - ing Sheds life o'er the scene.

f *ff*

Horns gai - ly are play - ing The call to de - part, . . The call to de - part; The cours - ers are neighing, The
Hounds, ea - ger - ly fly - ing, Rush af - ter the prey, . . Rush af - ter the prey; The hunts-men are cry - ing, The

Horns gai - ly are play - ing The call to de - part; The cours - ers are neighing, The
Hounds, ea - ger - ly fly - ing, Rush af - ter the prey; The hunts-men are cry - ing, The

f *f* *ff*

Horns gai - ly are play - ing The call to de - part, . . The call to de - part; The cours - ers are neighing, The
Hounds, ea - ger - ly fly - ing, Rush af - ter the prey. . . Rush af - ter the prey; The hunts-men are cry - ing, The

The call to de - part; . . . . The
Rush af - ter the prey; . . . . The

cours-ers are neigh - ing, Now they start, now they start! The cours - ers are neigh - ing, Now they start, now they start! . . . .
huntsmen are cry - ing, "Hark, a - way! hark, a - way!" The hunts men are cry - ing, "Hark, a - way! hark, a - way!" . . .

f

cours-ers are neigh - ing, Now they start, now they start! . . . The cours - ers are neigh - - ing, Now they
huntsmen are cry - ing, "Hark, a - way! hark, a - way!" . . . The hunts - men are cry - - ing, "Hark, a-

cours - ers are neigh - - - ing, Now they start, now they start! . . . .
hunts-men are cry - - - ing, "Hark, a - way! hark, a - way!" . . . .

ff *pp*

. . . Now they start, now they start! Now they start, now they start!
. . . Hark, a - way! hark, a - way! Hark, a - way! hark, a - way! See, now, far - ther and far - ther they bound a - long!

ff *pp* *p*

start, now they start! Now they start, now they start! Now they start, now they start!
way! hark, a - way! Hark, a - way! hark, a - way! Hark, a - way! hark, a - way! See, now, far - ther and far - ther they bound a - long! See, now,

pp **Cres.** *f* *m*

far - ther and far - ther they bound a - long! The wood - lands and val - leys re - ech - o their song, re - - - - ech - - - -

Cres. *f* *m*

far - ther and far - ther they bound a - long! The wood - lands and val - leys re - ech - o their song! . . . . . .

pp

Far - ther and far - ther they bound a - long! The wood - lands and val - leys re-

HUNTING SONG. Continued.

Dim. pp

- o their song! . . . . . Like gales o'er the heath - er, They sport - ive - ly stray;

Dim. pp

. . The wood-lands and val - leys re - ech - o their song! Like gales o'er the heath - er, They sport-ive - ly stray;

- ech - o their song! . . . . . .

Cres. f ff

Hearts bounding to-geth - er, While steeds bound a-way! Like gales o'er the heath-er, They sport ive - ly stray; Hearts bounding to-geth - er, While

Cres. f ff

Hearts bounding to-geth - er, While steeds bound a-way! Like gales o'er the heath-er, They sport-ive - ly stray; Hearts bounding to-geth - er, While

pp Ritard. . . . . f A tempo.

steeds bound a - way! Like gales o'er the heath-er, They sport - ive - ly stray; Like gales o'er the heath-er, They sportive - ly stray;

gales . . . . . o'er the heath - - - - - - - er,

pp Ritard. . . . . f A tempo.

steeds bound a - way! Like gales o'er the heath-er, They sport-ive - ly stray; Like gales o'er the heath er, They sportive - ly stray;

gales o'er the heath - - - - - - - - - - - - - - - er.

ff *pp*

Hearts bound-ing to - geth - er, While steeds bound a - way! Now far - ther and far - ther they bound a - long, far - ther and

ff

Hearts bound-ing to - geth - er, While steeds bound a - way! See!

pp

a - - way! . . . . . See, now, far - ther and

Cres.

far - ther they bound a - long! Wood - - - lands and val - - - - - - - - - leys re - ech - o their

Cres.

Wood - lands and val - - - - - - - - - - - - - - leys re - ech - o their song! . . . . . .

far - - - - ther and far - ther they bound . . . . . a - long! . . . . . .

far - ther they bound a - long! Wood - lands and val - leys re - ech - o their song! . . . . . .

f *ff*

song! . . . . . re - ech - o their song! . . Hearts bound-ing to - geth - er, While steeds bound a - way!

Cres. *f* *ff*

Now far - - ther and far - ther. Hearts bound-ing to - geth - er, While steeds bound a - way!

re - ech - o their song! re - ech - o their song.

DEVOTIONAL EXERCISES. I Will Lift up Mine Eyes.

(Suitable for opening the daily work of Conventions and Institutes. The four numbers to be sung in a series.)

G. F. R.

1. I will lift up mine eyes unto the hills, from whence cometh my help; My help cometh from the Lord, which made heaven and earth.
2. He will not suffer thy foot to be moved, He that keepeth thee will not slumber; Behold, He that keepeth Israel, shall neither slumber nor sleep.
3. The Lord is thy keeper, the Lord is thy shade upon thy right hand; The sun shall not smite thee by day, nor the moon by night.
4. The Lord shall preserve thee from all evil, He shall preserve thy soul; He shall preserve thy going out, and thy coming in, from this time forth, and even for - - - - ev - er- more.

The Lord's Prayer.

Our Father who art in heaven, hallowed be Thy name. Thy kingdom come, Thy will be done, in earth as it is in heaven; Give us this day our daily bread; and forgive us our debts, as we forgive our debtors And lead us not into temptation; but deliver us from evil. For Thine is the kingdom, and the power, and the glory forever. A-men.

Hear my Prayer.

Hear my prayer, O Lord, at - tend to my sup - pli - ca - tions; In thy faith-ful-ness an-swer me, and in thy righteousness. Cause me to hear Thy lov - ing kind - ness, Thy lov - ing kind-ness in the morning. Hear my prayer, O Lord, at-tend to my sup - pli - ca - tions, for I lift up my soul, un - to Thee, my soul un - to Thee. Hear my prayer. Hear my prayer.

Awake, my Soul.

Earnestly.

G. F. R.

1. Awake, my soul! and with the sun Thy dai-ly stage of du - ty run; Shake off dull sloth, and joy-ful rise, To pay thy morning sac - ri - fice.
2. Thanks be to Thee, who safe has kept, And hast refreshed me while I slept; Oh, grant that when from death I wake, I may of end - less life par-take.
3. Di-rect, control, sug-gest, this day, All I design, or do, or say; That all my pow'rs, with all their might, In Thy sole glo - ry may u - nite.

THE BRIDEGROOM COMES. 6s & 4s.

REV. H. BONAR. GEO. C. STEBBINS, by per.

Maestoso.

1. The Bridegroom comes! Bride of the Lamb, awake! The midnight cry is heard, Thy sleep for - sake; The mar-riage day Has come, lift up thy

2. Shake off earth's dust, And wash thy wea ry feet! A-rise, make haste, go forth, The Bride - groom greet; The new song sing! The triumph has be-

head! Put on thy brid-al robe, The feast is spread.

gun, Thy tears are wiped a - way, Thy night is done.

DAUGHTER OF ZION. 11s & 10s.

Allegretto. OSCAR SPENCE.

1. Daughter of Zi - on, a-wake from thy sad-ness! Wake! for thy

2. Daugh-ter of Zi - on, the pow'r that hath saved thee, Praised with the

foes shall oppress thee no more; Bright o'er thy hills dawns the day star of glad-ness; Rise, for the night of thy sor - row is o'er.

harp and the timbrel should be; Shout! for the foe is destroyed that enslaved thee, Shout! he is vanquished, and Zi - on is free.

OAK-HILL. 11s & 10s. (Double.)

W. A. WILLIAMS.

Moderato. Fine.

1. { Bright-est and best of the sons of the morn - ing, Dawn on our dark-ness and lend us thine aid;
Star of the East, the ho - ri - zon a - dorn - ing, Guide where our in-fant Re-deem - er is laid. Cold on his cra - dle the dew-drops are
D. C. An - gels a - dore him in slum - ber re - clin - ing, Mak - er, and Mon-arch, and Sav - ior of all.

2. { Say, shall we yield him, in cost - ly de - vo - tion, O - dors of E - dom and of - f'rings di - vine,
Gems of the mountain, and pearls of the o - cean, Myrrh from the for-est, or gold from the mine? Vain - ly we of - fer each am - ple ob-
D. C. Rich - er by far is the heart's ad - o - ra - tion; Dear - er to him are the prayers of the poor.

VINCENT. 11s.

From "New Choir and Congregation," by per.

D. C.

shin - ing, Low lies his head with the beasts of the stall;
la - tion; Vain - ly with gifts would his fa - vor se - cure;

Andantino.

1. Oh, eyes that are wea - ry and hearts that are sore! Look, look un - to
2 While look-ing to Je - sus my heart can not fear; I trem - ble no
3. Still look - ing to Je - sus, oh! may I be found, When Jor - dan's dark

Je - sus, and sor - row no more! The light of his coun - te-nance shin - eth so bright That here, as in heav - en, There need be no night.
more when I see Je - sus near; I know that his pres - ence my safe-guard will be, For, "Why are you troubled?" he saith un - to me
wa - ters en - com - pass me round: They bear me a - way in his pres - ence to be, To see him still near - er whom al - ways I see.

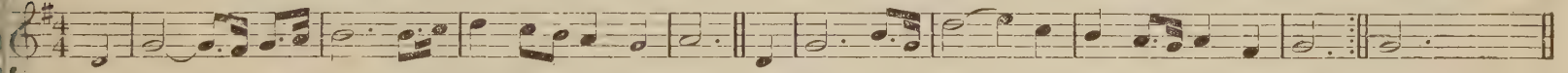
WITH SONGS OF JOY. 10s & 11s.

W. J. S.

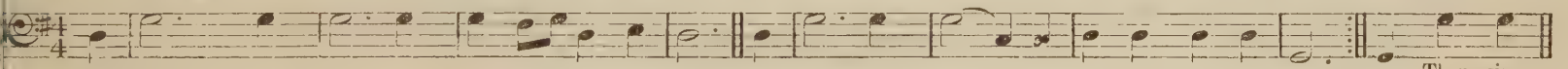
W. J STROUD.

1. { With songs of joy our Sav-ior's name we'll praise, With thank-ful hearts our cheer-ful voic-es raise;
{ Let all u - nite, and let the strains a - rise, And songs of praise shall be our sac - ri - (*omit*) - fice.

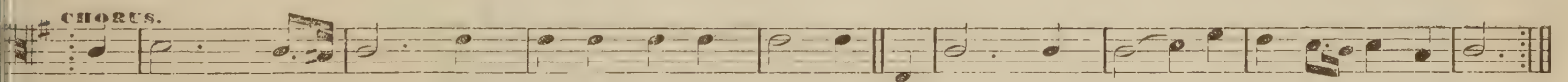
2. { Each day, each hour, some bless-ing is re-ceived, Some want sup - plied, or some dis - tress re-lieved;
{ And joy and peace thro' Je - sus' name are giv'n, To cheer our hearts while marching on tow'rd (*omit*) heav'n. Then sing,



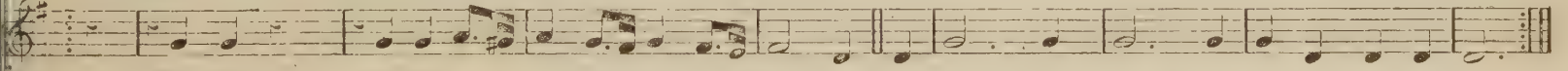
3. { For mer - cies past and bless-ings now en-joyed, Be ev - 'ry life in serv-ing God employed.
{ And then our songs in hon-or we may raise, And hearts and voic - es join his name to (*omit*) praise.



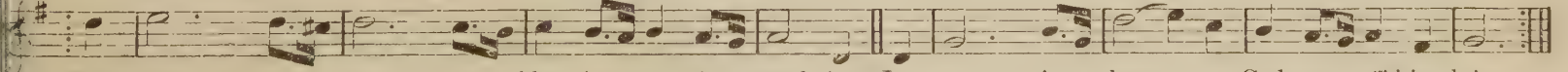
Then sing,



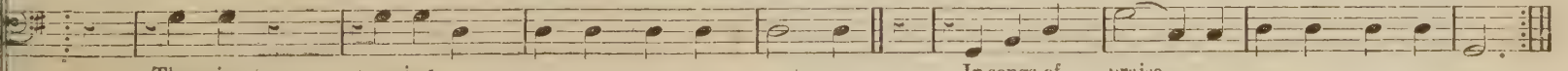
Then sing, yes, sing, our voic-es sweet-ly blend-ing In songs of praise to Christ our heav'nly King.



Then sing, yes, sing,



Then sing, yes, sing, while bless-ings are de - scend-ing, Let ev - 'ry heart to God an off-'ring bring.



Then sing, yes, sing

In songs of praise
Let ev - 'ry heart

DAY STAR. S. M.

W. STANLEY PECK.

Moderato.

1. We lift our hearts to thee, Thou Day Star from on high; The sun it - self is but thy shade, Yet cheers both earth and sky.

2. How beauteous nature now, How dark and sad be - fore; With joy we view the pleasing change, And na - ture's God a - dore.

3. May we this life im - prove, To mourn for er - rors past; And live this short, re - volv - ing day, As if it were our last.

BENEDICTION. 7s.

Suggested by FINLEY LYON.

Andantino.

1. Soft-ly fades the twilight ray Of the ho - ly Sab - bath day; Gen-tly as life's set - ting sun, When the christian's course is run.

2. Night her solemn mantle spreads O'er the earth as daylight fades; All things tell of calm re pose, At the ho - ly Sabbath's close.

3. Peace is on the world a-broad, 'Tis the ho - ly peace of God— Sym - bol of the peace with - in, When the spir - it rests from sin.

ORPHEA. C. M.

S. J. C.

S. J. CULP.

Andantino.

1. Dear Savior, let me come to thee, No oth-er help I know; If thou re-ject me when I plead, Oh, whither shall I go?

2. Let me but feel thy pard'ning love; Thy word can set me free; Oh, fit me for thy courts a-bove, That I may dwell with thee.

3. And when, up-on the shining shore, I join the heav'nly throng; "Redeeming love for-ev-er more," Shall be my grateful song.

JUDSON. L. M.

Suggested by G. A. SMITH.

Sostenuto.

1. Dear is the spot where christians sleep, And sweet the strain which angels pour; Oh, why should we in anguish weep, They are not lost, but gone be-fore.

2. Say, why should friendship grieve for those Who safe ar-rive on Canaan's shore? Re-leas'd from all their hurtful foes, They are not lost, but gone be-fore.

3. How many painful days on earth Their fainting spirits number'd o'er! Now they enjoy a heav'nly birth, They are not lost, but gone be-fore.

EASTSIDE. C. M.

Soprano Solo.

1. Awake, my soul, to sound his praise; Awake, my harp, to sing; Join, all my powers, the song to raise, And joyful off - - 'rings bring.
2. Among the peo - ple of his care, And thro' the na - tions round, Glad songs of praise will I prepare, And there his name re-sound.
3. Be thou ex-alt - ed, O, my God, Above the star - - ry frame! Diffuse thy heaven - ly grace abroad, And teach the world thy name.

Chorus.

1. Awake, my soul, to sound his praise; Awake, my harp, to sing; Awake, my harp, to sing; Join, all my pow'rs, the song to raise, And joyful off-'rings bring.
2. A-mong the p ople of his care, And thro' the nations round, And thro' the nations round, Glad songs of praise will I prepare, And there his name resound.
3. Be thou exalt - ed, O, my God, A - bove the starry frame, Above the starry frame; Diffuse thy heav'nly grace abroad, And teach the world thy name.

SPIRES. C. M.

G. F. ROOT.

Soprano Solo.

1. My soul, how love - ly is the place To which thy God re - sorts! 'Tis heaven to see his smil-ing face, Tho' in his earth-ly courts.

Chorus.

2. With his rich gi ts the heavenly Dove Descends and fills the place, While Christ re - veals his won-drous love, And sheds a - broad his grace.
3. There, mighty God, thy words de-clare The se - crets of thy will; And still we seek thy mer - cy there, And sing thy prais - es still.

ORVILLA. L. M.

Maestoso. JAS. H. ROBINSON.

1. Soon may the last glad song a - rise, Thro' all the mil - lions of the skies, That song of triumph which re-cords That all the earth is now the Lord's.

2. Let throne and pow'r and kingdom be O - be - dient, might-y God, to thee; And o-ver land and stream and main, Wave thou the scep- ter of thy reign.

3. Oh, let the glorious an - them swell, Let host to host the triumph tell, That not one reb-el heart remains, But o - ver all the Sav-ior reigns.

PRAISE. C. M.

Maestoso. W. F. MOYER.

1. Praise ye the Lord, im-mortal choirs That fill the worlds a-bove, Praise him who form'd you of his fires, And feeds you with his love.

2. Shine to his praise, ye crys- tal skies, The floor of his a bode, Or veil in shades your thousand eyes, Be - fore your brighter God.

3. Shout to the Lord, ye surg-ing seas, In your e - ter - nal roar, Let wave to wave re - sound his praise, And shore re - ply to shore.

THE CRYSTAL SEA. 8s & 7s.

BISHOP WORDSWORTH. GEO. F. ROOT.

Andantino. 1st time. 2d time. REFRAIN.

1. { Mul - ti-tude, which none can num - ber, Like the stars in glo - ry stands,
   { Clothed in white ap - pa - rel, hold - ing Palms of vic - t'ry (*omit* . .) in their hands.

Hark the sound of ho - ly

2. { March-ing with Thy Cross their ban - ner, They have triumphed fol - low - ing
   { Thee, the Cap-tain of Sal - va - tion; Thee, their Sav - ior (*omit* . .) and their King.

3. { Glad - ly, Lord, with Thee they suf - fered; Glad - ly, Lord, with Thee they died;
   { And by death to life im - mor - tal They were born, and (*omit* . .) glo - ri - fied.

Hark the sound of ho - ly

Hark the sound of

voic-es Chanting at the Crystal Sea, Hal - le- lu - jah! Hal - le - lu - jah, Hal-le-lu - jah, Lord, to Thee!

voic-es Chanting at the Crystal Sea, Hal - le- lu - jah! Hal - le - lu - jah, Hal-le-lu - jah, Lord, to Thee!

ho - ly voic-es Chanting at the Crys-tal Sea! Hal-le - lu - jah! Hal - le - lu - jah, Hal-le - lu - jah, Lord to Thee!

BAXTER. L. M.

Maestoso.

W. A. LAFFERTY.

1. Je - ho-vah reigns, his throne is high; His robes are light and maj -es - ty; His glory shines with beams so bright, No mor-tal eye can bear the sight.

2. His ter-ror keeps the world in awe; His justice guards his ho - ly law; Yet love re-veals a smiling face, And truth and promise seal the grace.

3. Thro' all his works his wisdom shines, And baf-fles Sa-tan's deep de-signs; His pow'r is sov'reign to ful - fill The no-blest councils of his will.

ANDREW. 7s.

Con moto.

BAXTER PATTERSON.

1. Fount of ev - er-last-ing love! Rich thy streams of mer-cy are; Flowing pure-ly from a - bove. Beauty marks their course a - far.

2. Lo! the church, athirst and faint, Drinks the full re-fresh -ing tide; Thou hast heard her last complaint, Floods of grace are sweeping wide.

3. God of mer -cy, to thy throne Now our fervent thanks we bring, Thine the glo-ry, thine a - lone, Joyous praise to thee we sing.

Ortonville. C. M.

DR. T. HASTINGS.

Andantino.

1. Majestic sweetness sits enthroned Upon the Savior's brow; His head with radiant glories crowned, His lips with grace o'erflow, His lips with grace o'erflow.
2. No mor - tal can with him compare Among the sons of men; Fair - er is he than all the fair That fill the heavenly train, That fill the heavenly train.
3. Oh, for a thousand tongues to sing My dear Redeemer's praise! The glories of my God and King, The triumphs of his grace, The triumphs of his grace.

Missionary Chant. L. M.

ZEUNER.

Maestoso.

1. Ye Chris-tian her-alds, go proclaim Sal - va - tion in Im-man-uel's name; To distant climes the tid-ings bear, And plant the Rose of Sha-ron there.
2. He'll shield you with a wall of fire, With flam-ing zeal your breast in-spire, Bid rag-ing winds their fu - ry cease, And hush the tempest in - to peace.
3. Let ev - 'ry crea-ture rise, and bring Pe - cu - liar hon-ors to our King: An-gels de-scend with songs a - gain, And earth re-peat the long a - men.

Dennis. S. M.

NAGELI. Arr. by DR. MASON.

Andantino.

1. How gen - tle God's commands! How kind his pre cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.
2. Be - neath his watch-ful eye His saints se - cure - ly dwell; That hand which bears cre - a - tion up Shall guard his chil - dren well.
3. Why should this an - xious load Press down your wea - ry mind? Haste to your heavenly Fa - ther's throne, And peace and safe - ty find.

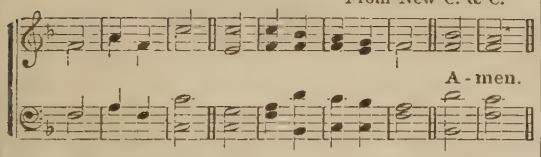
Closing Song. 8s & 7s.

Reverently.

1. Hear our prayer, O heavenly Fa-ther, Ere we lay us down to sleep; Bid thine an-gels, pure and ho - ly, Round our bed their vig - ils keep.
2. Par-don all our past trans-gres-sions; Give us strength for days to come; Guide and guard us with thy bless-ing, Till thine an - gels bear us home.

The earth is the Lord's.

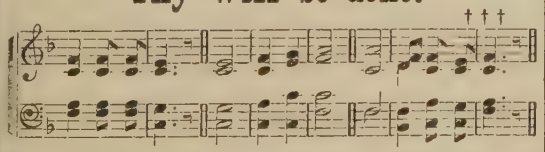
From New C. & C.



(Any of these chants may be sung responsively.)

1. The earth is the Lord's and the | fullness there- | of,
The world and | they that | dwell there- | in.
2. For he hath founded it up- | on the | seas,
And established | it up- | on the | floods.
3. Who shall ascend into the | hill of the | Lord,
Or who shall | stand in his | holy | place?
4. He that hath clean hands and a | pure | heart:
Who hath not lifted up his soul unto vanity nor | sworn de- | ceitful- | ly.
5. He shall receive the | blessing from the | Lord,
And righteousness from the | God of | his sal- | vation.
6. This is the generation of | them that | seek him:
That | seek thy | face, O | Jacob.
7. Lift up your heads, O ye gates, and be ye lifted up, ye ever- | lasting | doors
And the King of | glory | shall come | in.
8. Who is this | King of | glory?
The Lord strong and mighty, the | Lord | mighty in | battle.
9. Lift up your heads, O ye gates; even lift them up, ye ever- | lasting | doors.
10. And the King of | glory | shall come | in.
11. Who is this | King of | glory?
12. The Lord of hosts, | he is the | King of | glory. | Amen.

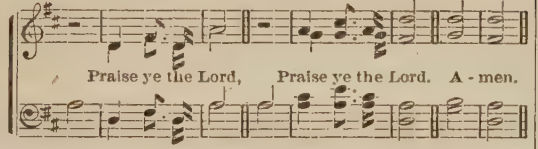
Thy will be done.



1. Thy will be | done! | In devious way the hurrying stream of | life may | run:
Yet still our grateful hearts shall say, | Thy will be done.
2. Thy will be | done! | If o'er us shine a gladdening and a | prosperous | sun,
This prayer will make it more divine, | Thy will be done.
3. Thy will be done! | Though shrouded o'er our | path with | gloom,
One comfort, one is ours, to breathe while we adore, |
Thy will be | done.

O, sing unto the Lord.

Chant.1st Response. *Chant.2d Response.* *

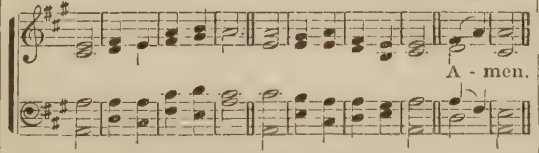


(Chant, single voice. Response, chorus. Connect Chant and Response closely by having each commence a little before the other closes. Both earnest.)

1. O sing unto the Lord a new song. (*1st Res.*)
Sing unto the Lord, all the earth. (*2d Res.*)
2. Sing unto the Lord: bless his name. (*1st*)
Show forth his salvation from day to day. (*2d.*)
3. For the Lord is great, and greatly to be praised. (*1st.*)
He is to be feared above all gods. (*2d.*)
4. Honor and majesty are before him. (*1st.*)
Strength and beauty are in his sanctuary. (*2d.*)
5. Give unto the Lord, O ye kindred of the people. (*1st.*)
Give unto the Lord glory and strength. (*2d.*)
6. Give unto the Lord the glory due unto his name. (*1st.*)
Bring an offering and come into his courts. (*2d.*)
7. O worship the Lord in the beauty of holiness. (*1st.*)
Fear before him, all the earth. (*2d.*) Amen.

The heavens declare.

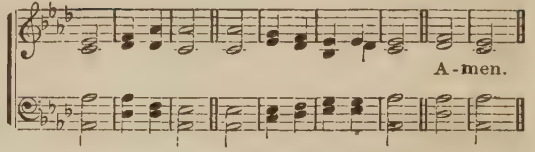
Arranged.



1. The heavens declare the glory of God,
And the firmament | showeth his | handy | work.
2. Day unto day uttereth speech,
And | night unto | night showeth | knowledge.
3. There is no speech nor language
Where their | voice | is not | heard.
4. Their line is gone out through all the earth,
And their | words to the | end of the | world.
5. In them hath he set a tabernacle for the sun,
Which is as a bridegroom coming | out | of his | chamber.
6. And rejoiceth as a strong | man to | run a | race.
7. His going forth is from the end of the heaven,
And his circuit unto the | ends | of | it.
8. And there is nothing | hid from the | heat there- | of. | Amen.

Have mercy upon me.

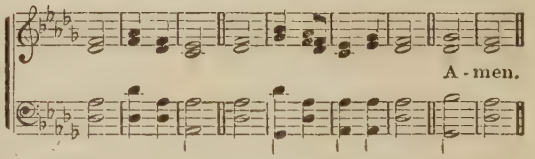
G. J. W.



1. Have mercy upon me, O God,
According to thy | loving | kindness.
2. According to the multitude of thy tender mercies, |
Blot out | my trans- | gressions.
3. Wash me thoroughly from my iniquity,
And cleanse me | from my | sin.
4. For I acknowledge my transgressions;
And my | sin is | ever be- | fore me.
5. Against thee, thee only have I sinned,
And done this evil | in thy | sight.
6. That thou mayest be justified when thou speakest,
And be | clear when | thou | judgest.
7. Create in me a clean heart, O God;
And renew a right | spirit with- | in me.
8. Cast me not away from thy presence;
And take not thy | Holy | Spirit | from me. | Amen.

The Lord is my Shepherd.

G. F. R.



1. The Lord is my shepherd; I | shall not | want.
2. He maketh me to lie down in green pastures,
He leadeth me be- | side the | still | waters.
3. He re- | storeth my | soul.
4. He leadeth me in the paths of righteousness | for his | name's | sake.
5. Yea, though I walk through the valley of the | shadow of | death,
6. I will fear no evil, for thou art with me,
Thy rod and thy | staff they | comfort | me.
7. Thou preparest a table before me in the presence | of mine | enemies
8. Thou anointest my head with oil;
My | cup runneth | o- | ver.
9. Surely goodness and mercy shall follow me all the | days of my | life.
10. And I will dwell in the house of the | Lord for | ev- | er. | Amen.

BLESSED IS THE PEOPLE.

D. A. FRENCH.

Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound; shall

shall walk,

Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound; They shall walk, . . .

walk, O Lord, in the light of thy coun - te-nance, They shall walk, O Lord, in the light of thy coun - te-nance, And

shall walk, . . . O Lord, in the light of thy coun - te-nance, And

. . . O Lord, in the light of thy coun - tenance, They shall walk, ... O Lord, in the light of thy coun - te-nance, And

shall walk in the light of thy coun - te-nance, shall walk in the light of thy coun - te-nance, And

Repeat Anthem before Amen.

in thy name shall they re - joice all the day, and in thy right-eous-ness shall they be ex - alt - ed. A - men. A - men.

in thy name shall they re - joice all the day, and in thy right-eous-ness shall they be ex - alt - ed. A - men. A - men.

REST IN THE LORD.

Andantino. p Dim. p Dim. pp p

Rest, rest, rest in the Lord, Rest, rest, rest in the Lord, Rest, rest and wait pa - tient - ly, Rest, rest and wait pa - tient-

p Dim. p Dim. pp p

Rest, rest, rest in the Lord, Rest, rest, rest in the Lord, Rest, rest and wait pa - tient - ly, Rest, rest and wait pa - tient-

m mf p

- - ly, wait pa - tient - ly for him. Fret not thy - self in a - ny - wise to do e - vil. Oh, rest, rest in the

rest, rest,

m mf p

- - ly, wait pa - tient - ly for him. Fret not thy - self . . . . . in a - ny - wise to do e - vil. Rest, rest, rest in the

Fret not thy - self

Dim. pp Rit. Dim.

Lord, Oh, rest, . . rest in the Lord, Rest, rest in the Lord, Rest, rest in the Lord, in the Lord.

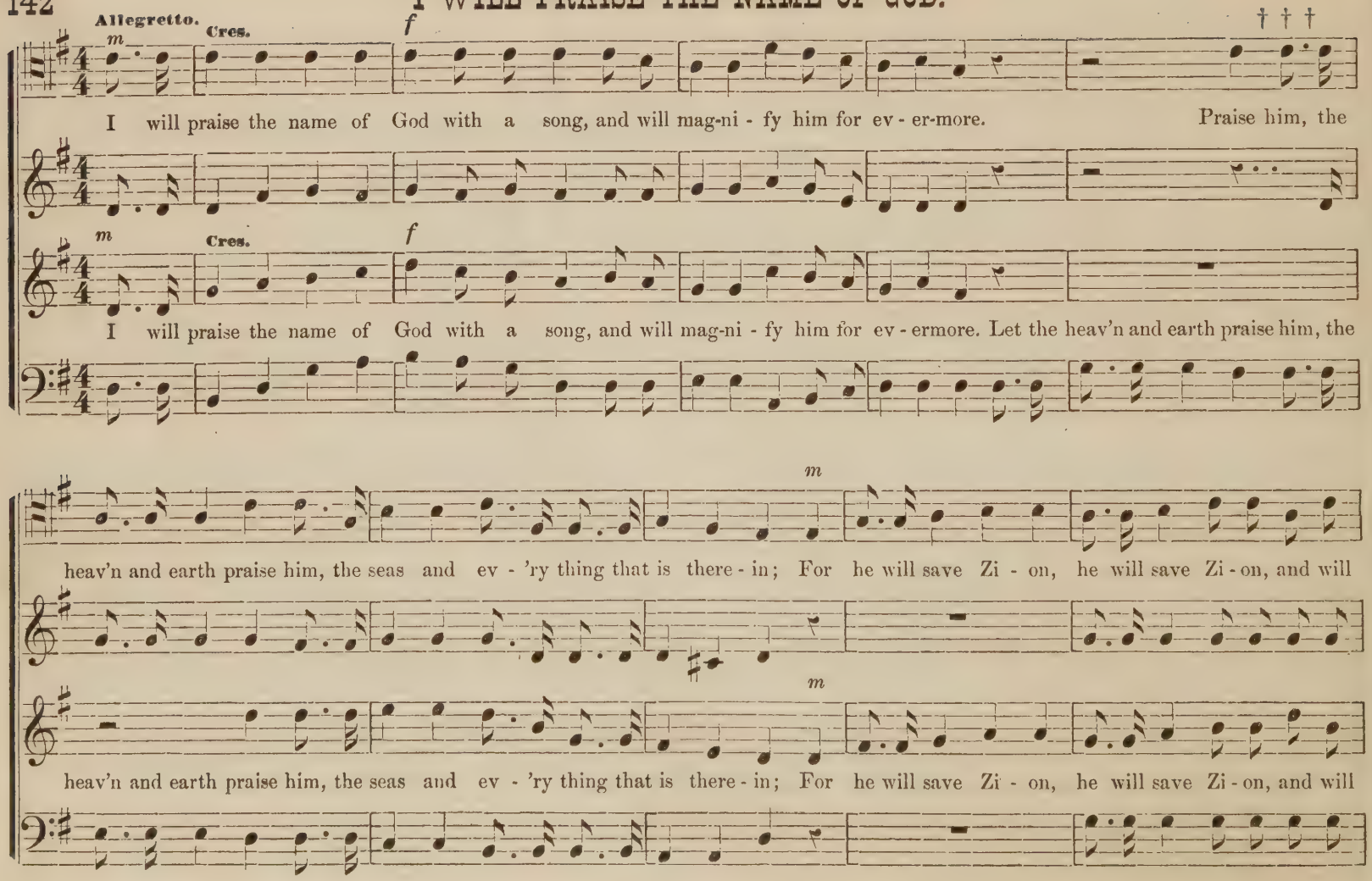
rest, rest,

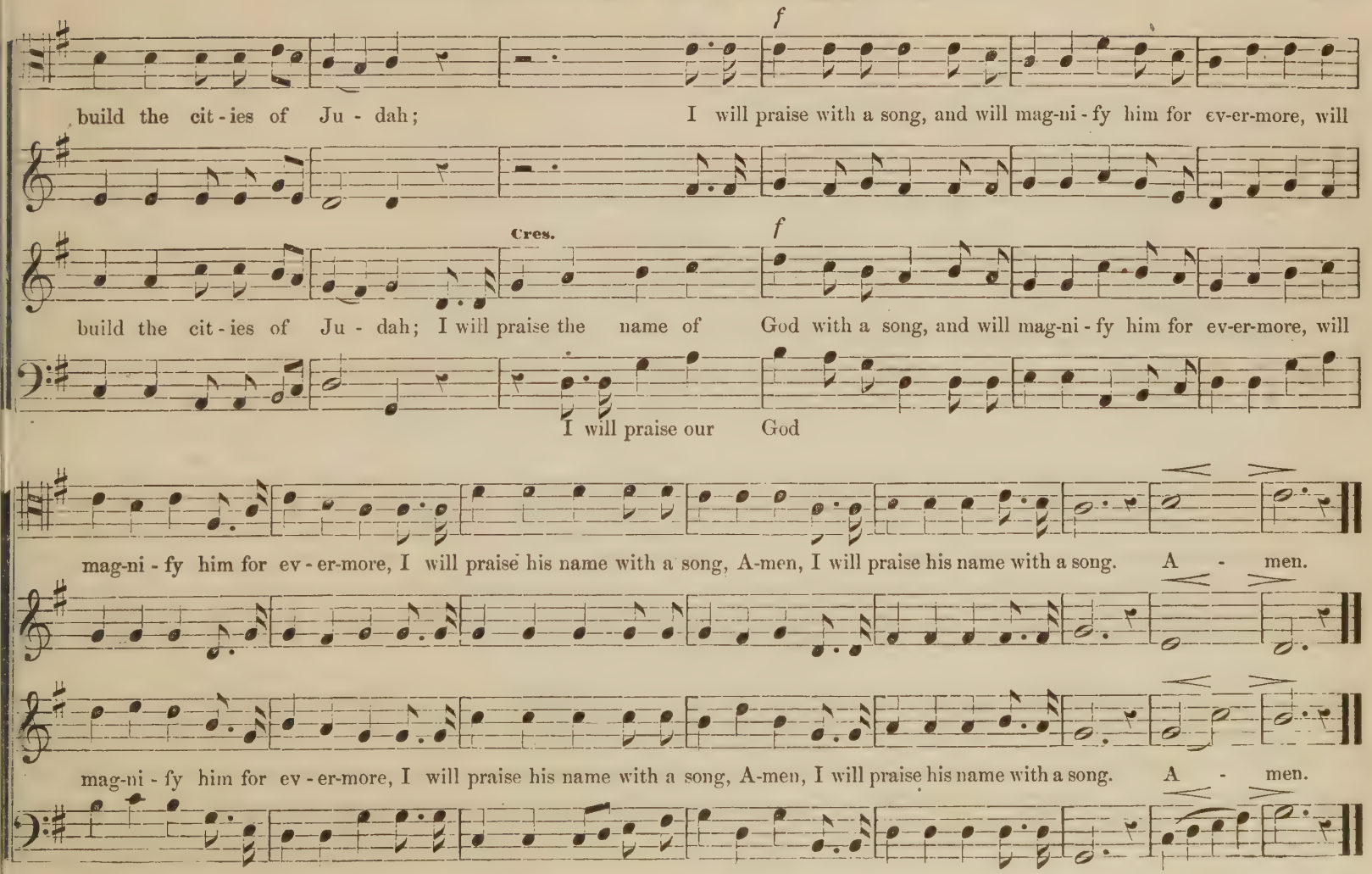
Dim. pp Rit. Dim.

Lord, Rest, rest, rest in the Lord, Oh, rest, rest in the Lord, Oh, rest, rest in the Lord. . . . . .

rest, rest,

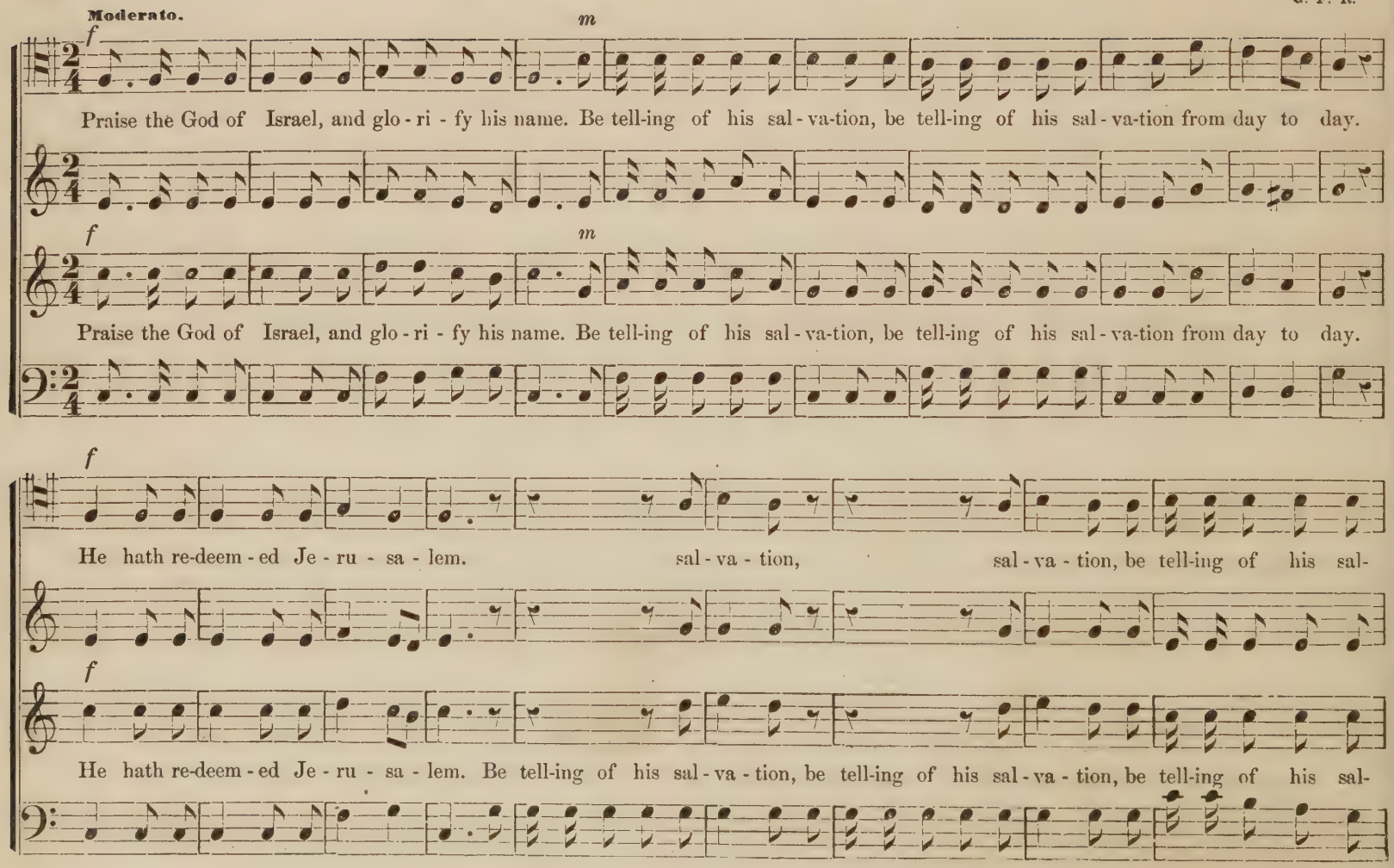
I WILL PRAISE THE NAME OF GOD.

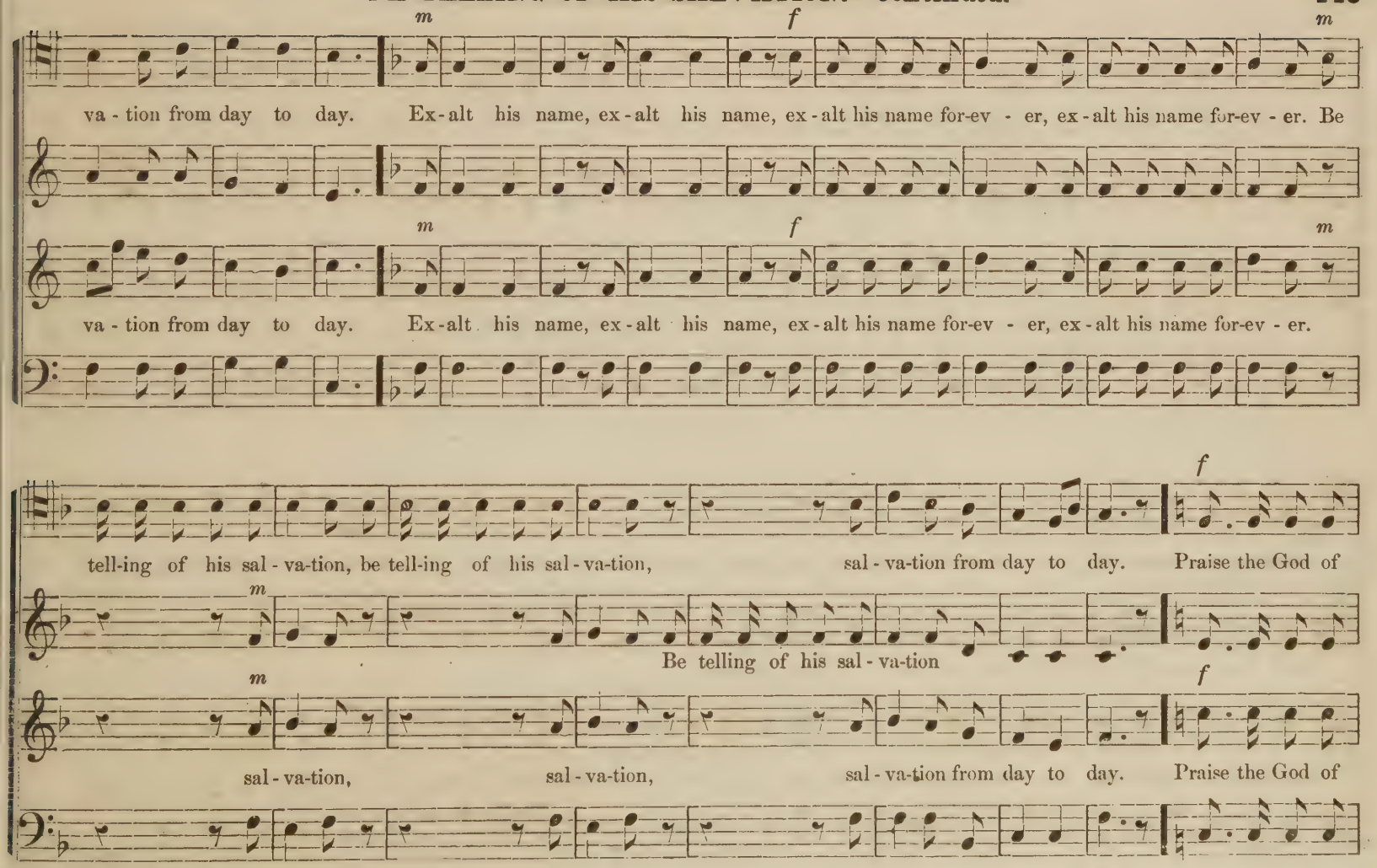



f
build the cit - ies of Ju - dah; I will praise with a song, and will mag-ni - fy him for ev-er-more, will
Cres.
f
build the cit - ies of Ju - dah; I will praise the name of God with a song, and will mag-ni - fy him for ev-er-more, will
I will praise our God
mag-ni - fy him for ev - er-more, I will praise his name with a song, A-men, I will praise his name with a song. A - men.
mag-ni - fy him for ev - er-more, I will praise his name with a song, A-men, I will praise his name with a song. A - men.

BE TELLING OF HIS SALVATION.

G. F. R.




m
f
m
va - tion from day to day. Ex - alt his name, ex - alt his name, ex - alt his name for-ev - er, ex - alt his name for-ev - er. Be
m
f
m
va - tion from day to day. Ex - alt his name, ex - alt his name, ex - alt his name for-ev - er, ex - alt his name for-ev - er.
f
tell-ing of his sal - va-tion, be tell-ing of his sal - va-tion, sal - va-tion from day to day. Praise the God of
m
Be telling of his sal - va-tion
m
f
sal - va-tion, sal - va-tion, sal - va-tion from day to day. Praise the God of

BE TELLING OF HIS SALVATION. Concluded.

Is - rael and glo - ri - fy his name. Be tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion from day to day, Be

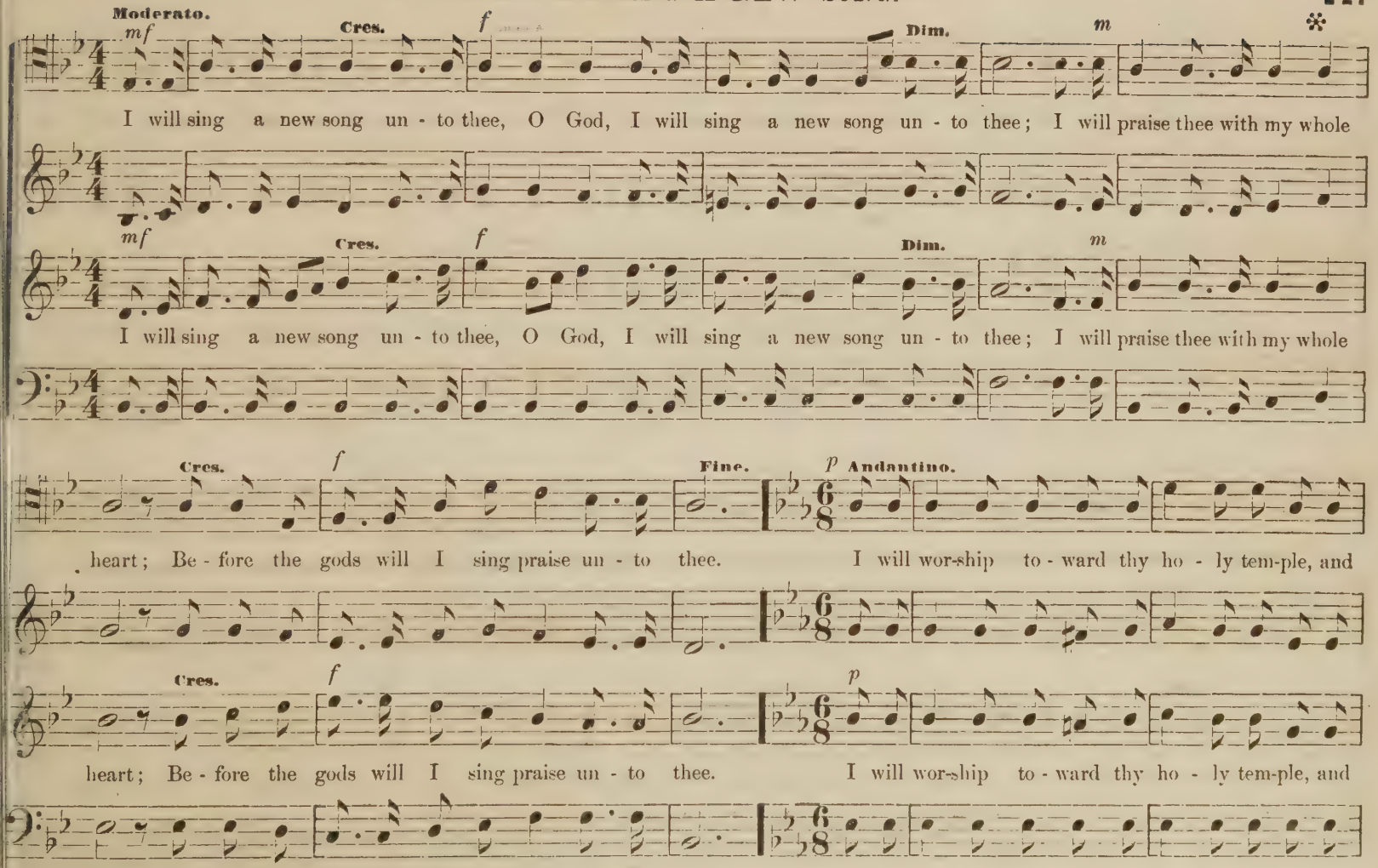
Is - rael and glo - ri - fy his name. Be tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion from day to day, Be

tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion from day to day.

tell - ing, be tell-ing of his sal - va - tion, be tell-ing of his,

tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion from day to day.

I WILL SING A NEW SONG.



I WILL SING A NEW SONG. Continued.

Cres. m

praise thy name for thy lov-ing kindness, will praise thy name for thy lov - ing kindness and for thy truth. All the

Cres. m

praise thy name for thy lov-ing kindness, will praise thy name for thy lov - ing kindness and for thy truth. All the

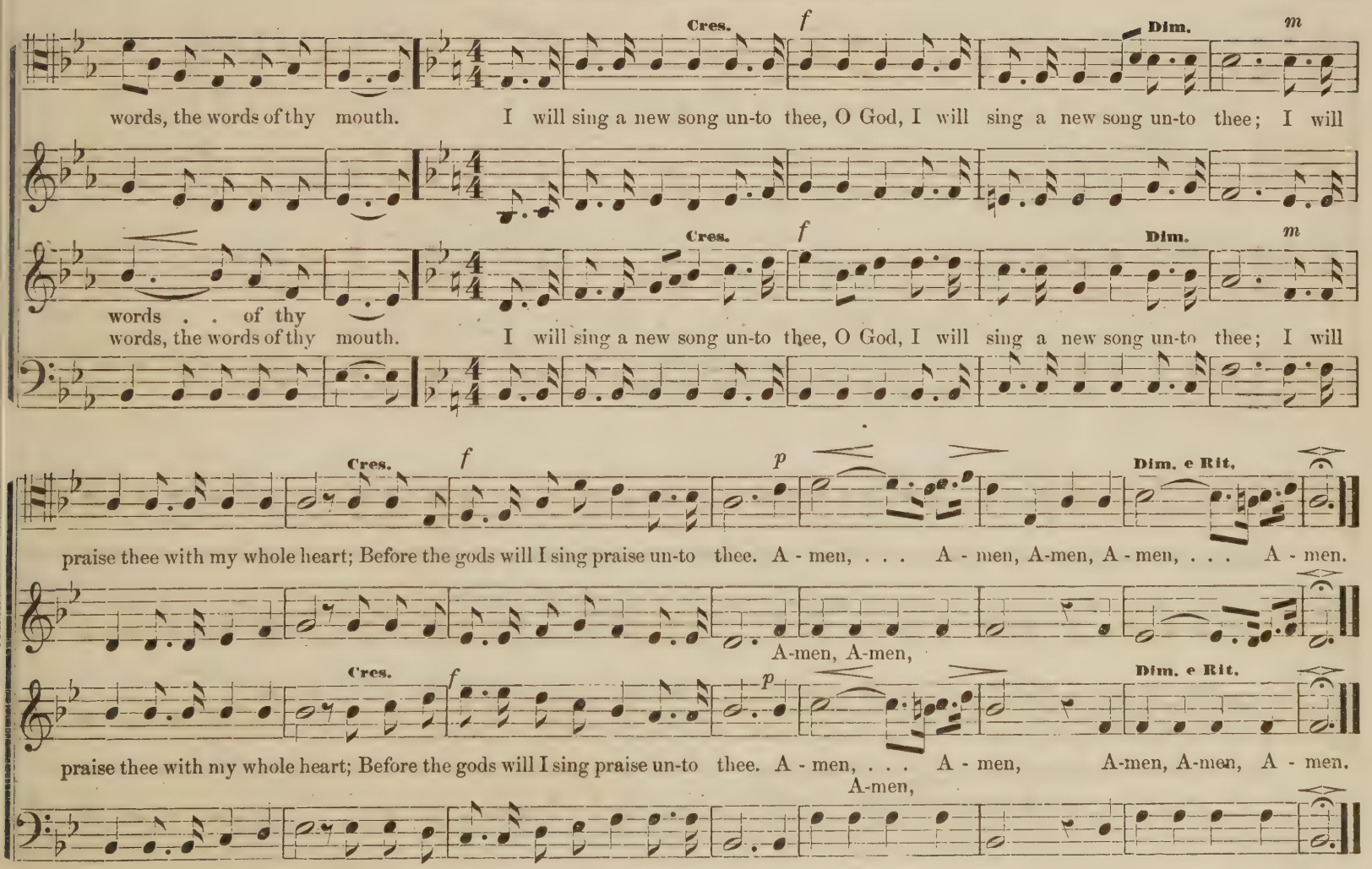
Cres. f m Cres. f m

kings of the earth shall praise thee, all the kings of the earth shall praise thee when they hear, when they hear the

when they hear . . . the

Cres. f m Cres. f m

kings of the earth shall praise thee, all the kings of the earth shall praise thee when they hear, when they hear the


Cres.
f
Dim.
m
words, the words of thy mouth. I will sing a new song un-to thee, O God, I will sing a new song un-to thee; I will
words . . of thy
words, the words of thy mouth. I will sing a new song un-to thee, O God, I will sing a new song un-to thee; I will
Cres.
f
p
Dim. e Rit.
praise thee with my whole heart; Before the gods will I sing praise un-to thee. A - men, . . . A - men, A-men, A - men, . . . A - men.
A-men, A-men,
Cres.
f
p
Dim. e Rit.
praise thee with my whole heart; Before the gods will I sing praise un-to thee. A - men, . . . A - men, A-men, A-men, A - men.
A-men,

REJOICE! THE LORD IS KING!

G. F. ROOT.

CHOIR.

f *m* Cres. *f* *m*

Rejoice! the Lord is King—your God and King a-dore; Mortals give thanks and sing, And triumph ev-er- more. Lift up the heart,

f *m* Cres. *f* *m*

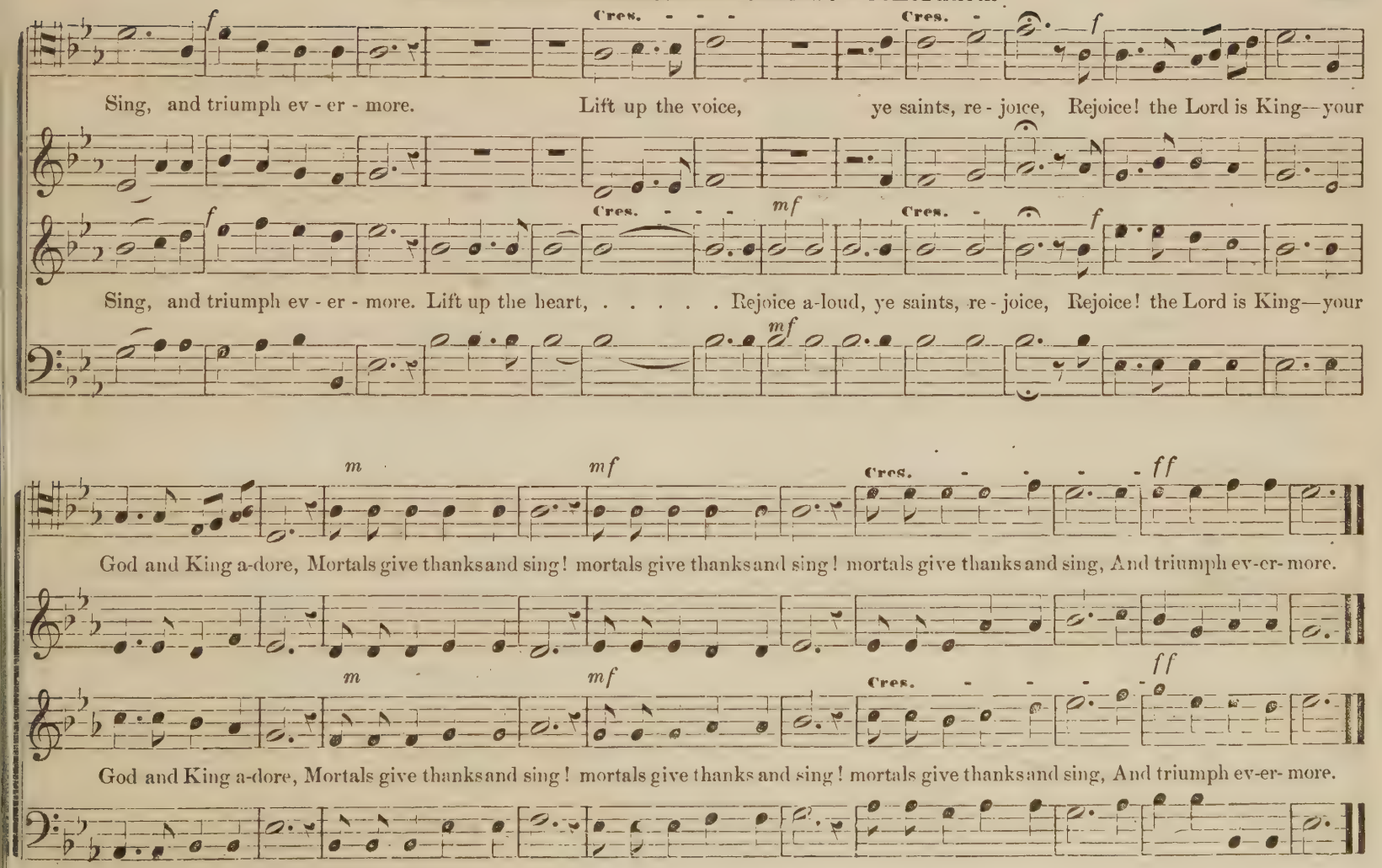
Rejoice! the Lord is King—your God and King a-dore; Mortals give thanks and sing, And triumph ev-er- more. Lift up the heart,

f *ff* *mf* *m* Cres.

Lift up the voice, Rejoice a-loud, ye saints, re-joice, Rejoice! the Lord is King–your God and King a-dore, Mortals give thanks and

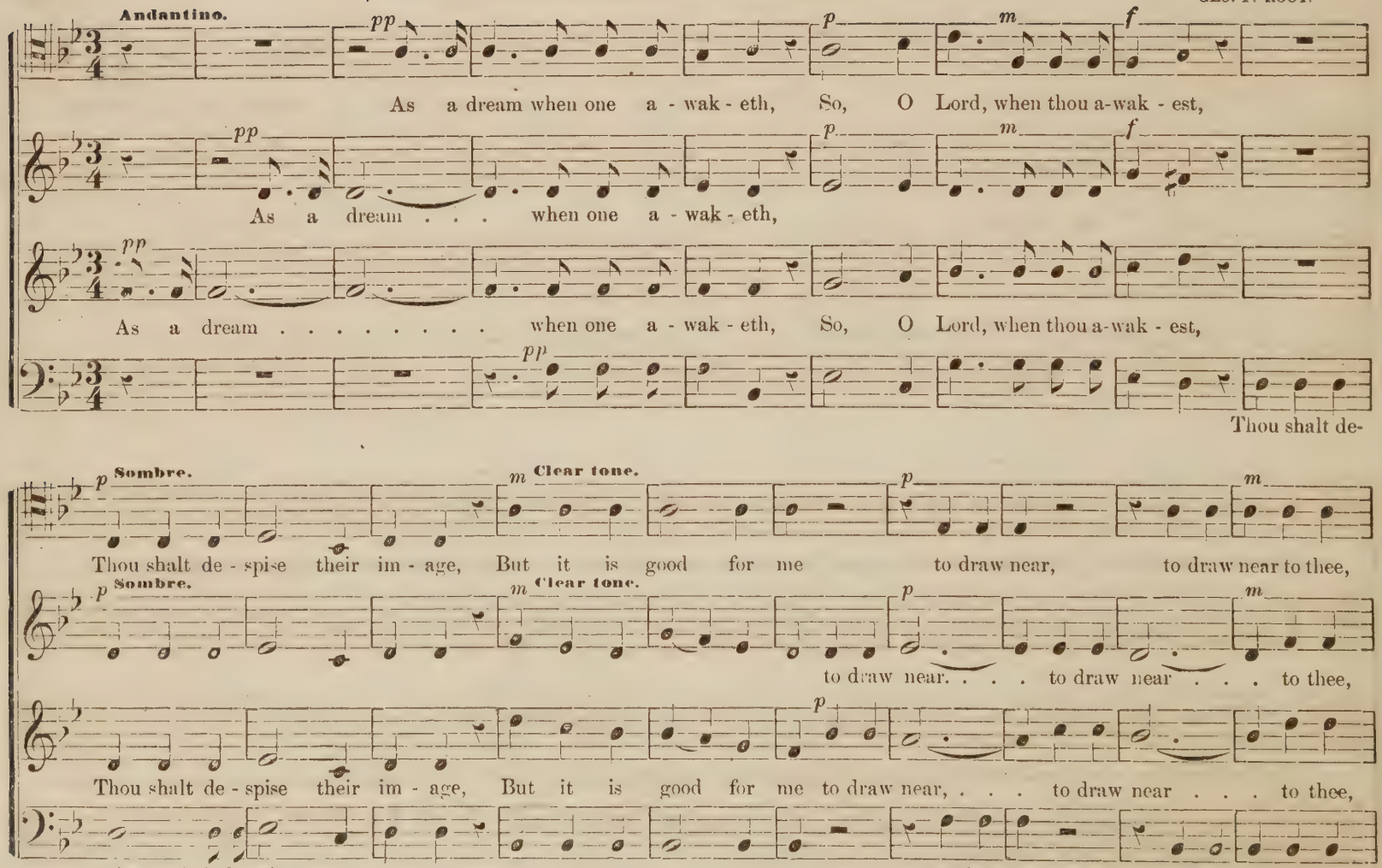
f *ff* *mf* *m* Cres.

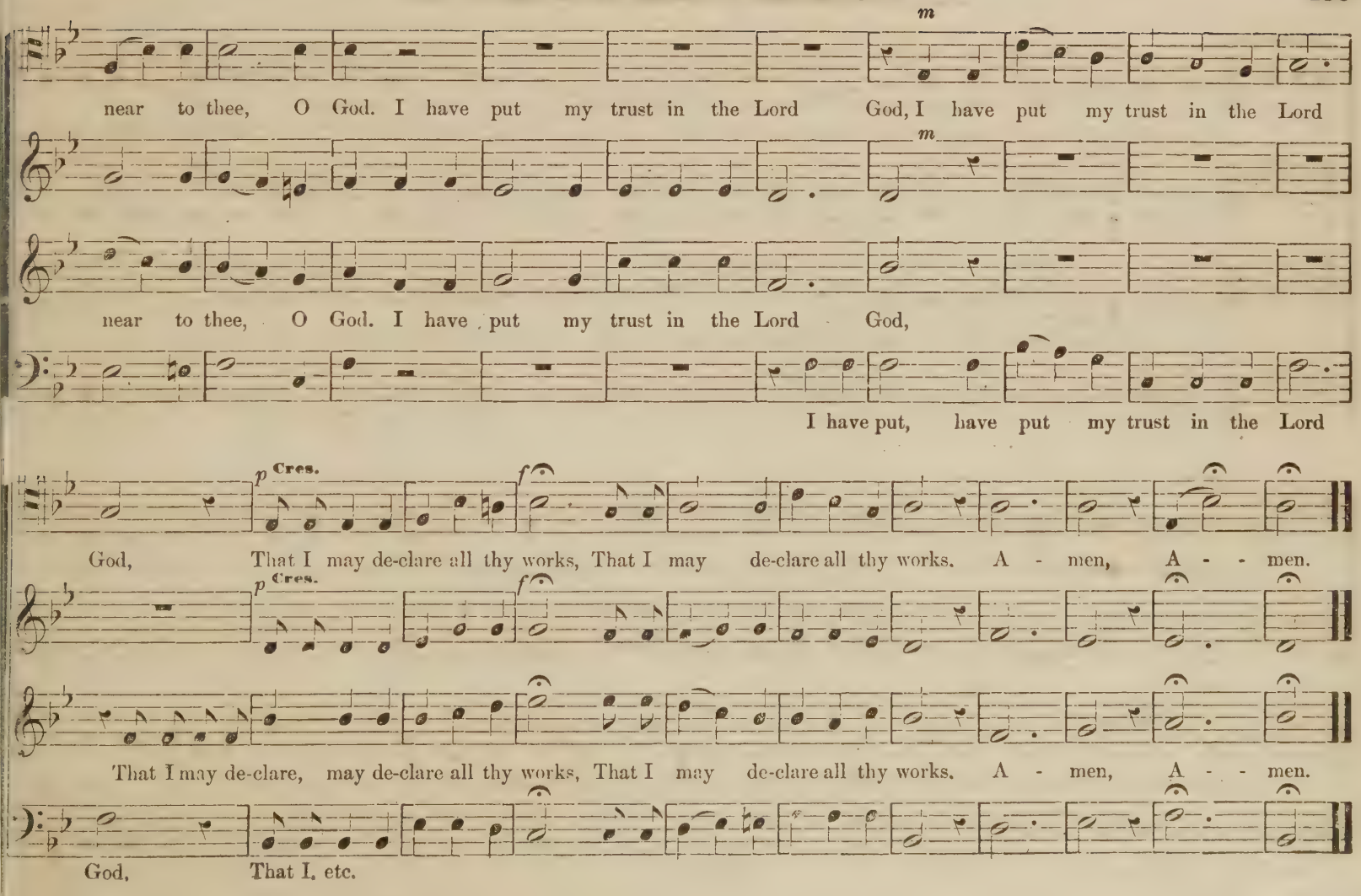
Lift up the voice, Rejoice a-loud, ye saints, re-joice, Rejoice! the Lord is King–your God and King a-dore, Mortals give thanks and


f
Cres.
Cres.
f
Sing, and triumph ev - er - more. Lift up the voice, ye saints, re - joice, Rejoice! the Lord is King—your
f
Cres.
mf
Cres.
f
Sing, and triumph ev - er - more. Lift up the heart, ... Rejoice a-loud, ye saints, re - joice, Rejoice! the Lord is King—your
mf
m
mf
Cres.
ff
God and King a-dore, Mortals give thanks and sing! mortals give thanks and sing! mortals give thanks and sing, And triumph ev-er- more.
m
mf
Cres.
ff
God and King a-dore, Mortals give thanks and sing! mortals give thanks and sing! mortals give thanks and sing, And triumph ev-er- more.

AS A DREAM.

GEO. F. ROOT.




m
near to thee, O God. I have put my trust in the Lord God, I have put my trust in the Lord
m
near to thee, O God. I have put my trust in the Lord God,
I have put, have put my trust in the Lord
p Cres.
f
God, That I may de-clare all thy works, That I may de-clare all thy works. A - men, A - - men.
p Cres.
f
That I may de-clare, may de-clare all thy works, That I may de-clare all thy works. A - men, A - - men.
God, That I, etc.

OH, CONTINUE THY LOVING KINDNESS.

†††

Andantino.

p m

Oh, con-tin-ue thy lov-ing kind-ness unto them that know thee, and thy right-eous-ness to the upright in heart, to the

p m

Oh, con-tin-ue thy lov-ing kindness unto them that know thee, and thy right-eous-ness to the upright in heart, to the

cres. dim. p m

up-right, the upright in heart; Oh, con-tin-ue thy lov-ing kindness un-to them that fear thee, and thy

cres. dim. p m

up-right, the upright in heart; Oh, con-tin-ue thy lov-ing kindness un-to them that fear thee, and thy

Cres. f m mf

righteousness, thy righteousness to the up - right in heart. the

righteousness, thy righteousness to the up - right in heart. For with thee is the fountain of life, ... the

Cres. f m mf

righteousness, thy righteousness to the upright in heart. For with thee is the fountain of life, ...

The fountain of life, the

f m Cres. f

fountain of life, In thy light, in thy light shall we see light, shall we . . . see light. A - men, A-men, A - men, A - - - men.

m Cres. f

fountain of life, In thy light, in thy light shall we see light, shall we . . . see light. A-men, ... A - men. . .

A - men, ...

THE LORD IS MY LIGHT AND MY SALVATION.

Moderato. GEO. F. ROOT.

The Lord is my light, is my light and my sal - va-tion, Whom shall I fear? The Lord is the strength, is the strength of my life, of whom shall I be a - fraid? Tho' a host should en-camp a - gainst . . . . me, my heart shall not fear, Tho' wars should rise a - gainst . . . . me, in this will I be con - fi - dent; One thing have I de - sired of the Lord, That will I seek af - ter That I may dwell in the house of the Lord, that I may dwell in the house of the Lord, that

Tho' a host should en-camp a - gainst me,

Tho' a host should en-camp a - gainst me,

Tho' wars should rise a - gainst me,

Tho' wars should rise a - gainst me,

That I may dwell in the

house of the Lord, That I may dwell in the house of the

I may dwell in the house of the Lord, That I may dwell in the house of the Lord all the days of my life, all the

Lord all the days, all the days of my life, That I may dwell in the house of the

days of my life, all the days, all the days of my life, That I may dwell in the house of the Lord, That I may dwell in the

Lord, that I may dwell in the house of the Lord all the

house of the Lord, That I may dwell in the house of the Lord, all the days of my life, all the days of my life, all the

days, all the days of my life, That I may dwell in the house of the Lord all the days - - - - - of my life. A - men.

days, all the days

THE TRIUMPH AT THE RED SEA.

GEO. F. ROOT.

Maestoso. *m* Cres. *f*

We have triumphed! We have triumphed, have triumphed glo - rious - ly! We have triumphed!

m

We have triumphed! We have triumphed! We have triumphed glo - rious - ly! We have

We have triumphed! We have triumphed, have triumphed glo - rious - ly! We have triumphed!

We have triumphed! We have triumphed, from bond-age now we're free; *m* Horse and ri - der,

triumphed! We have triumphed! And from bond-age now we're free; *m* Horse and ri - der, Horse and

We have triumphed! We have triumphed, from bond-age now we're free, we're free; Horse and ri - der,

Cres. *f*

Horse and ri -der, beneath the roll - ing, roll - ing wave; We have triumphed! We have triumphed thro'

ri - der, Are be-neath the roll - ing waves; We have triumphed! We have triumphed! Praise the

Horse and ri -der, beneath the roll - ing, roll - ing wave; We have triumphed! We have triumphed thro'

him whose pow'r, whose pow'r can save, We have triumphed! We have triumphed in his might-y pow'r, in his might-y

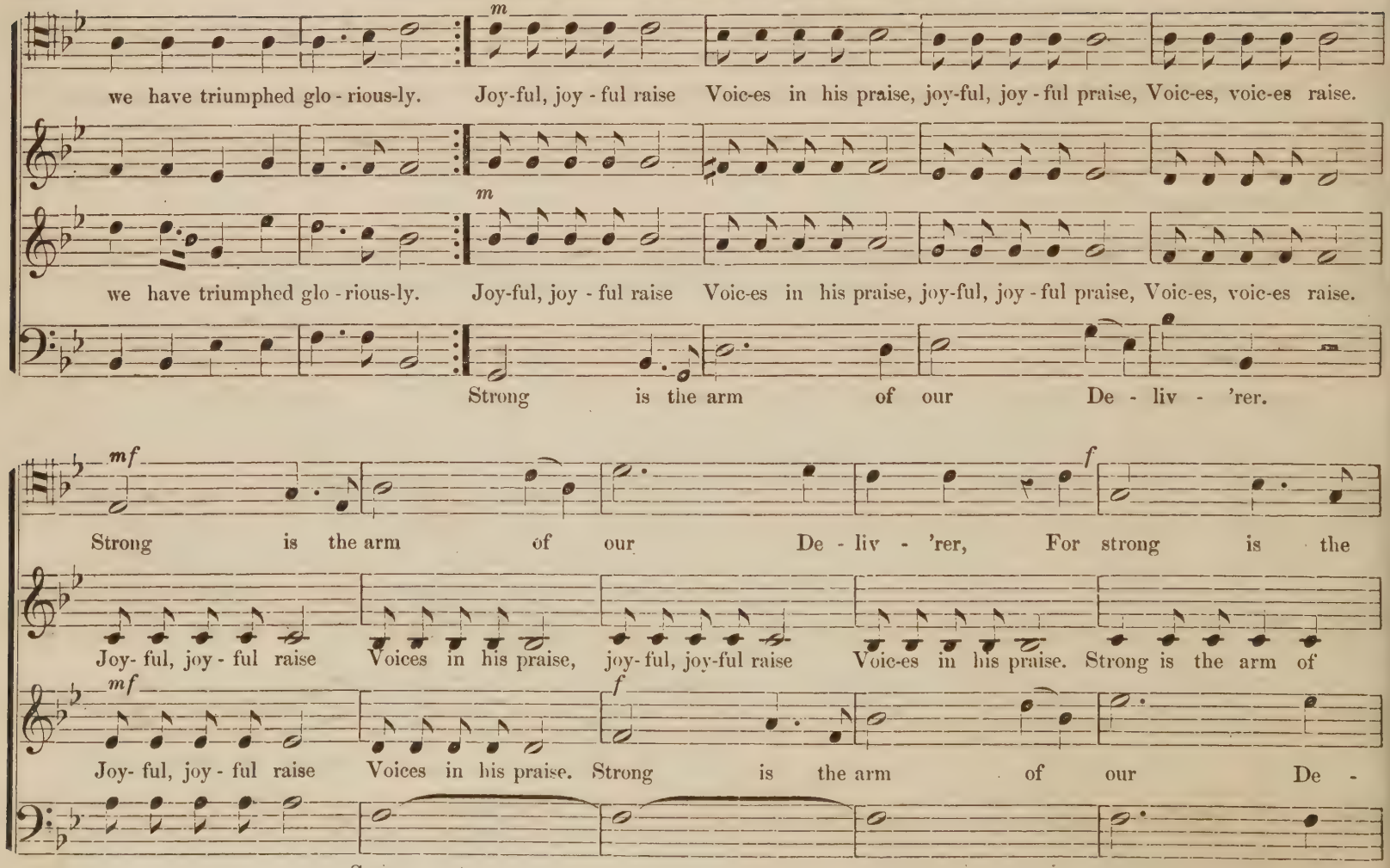
Lord whose pow'r can save,

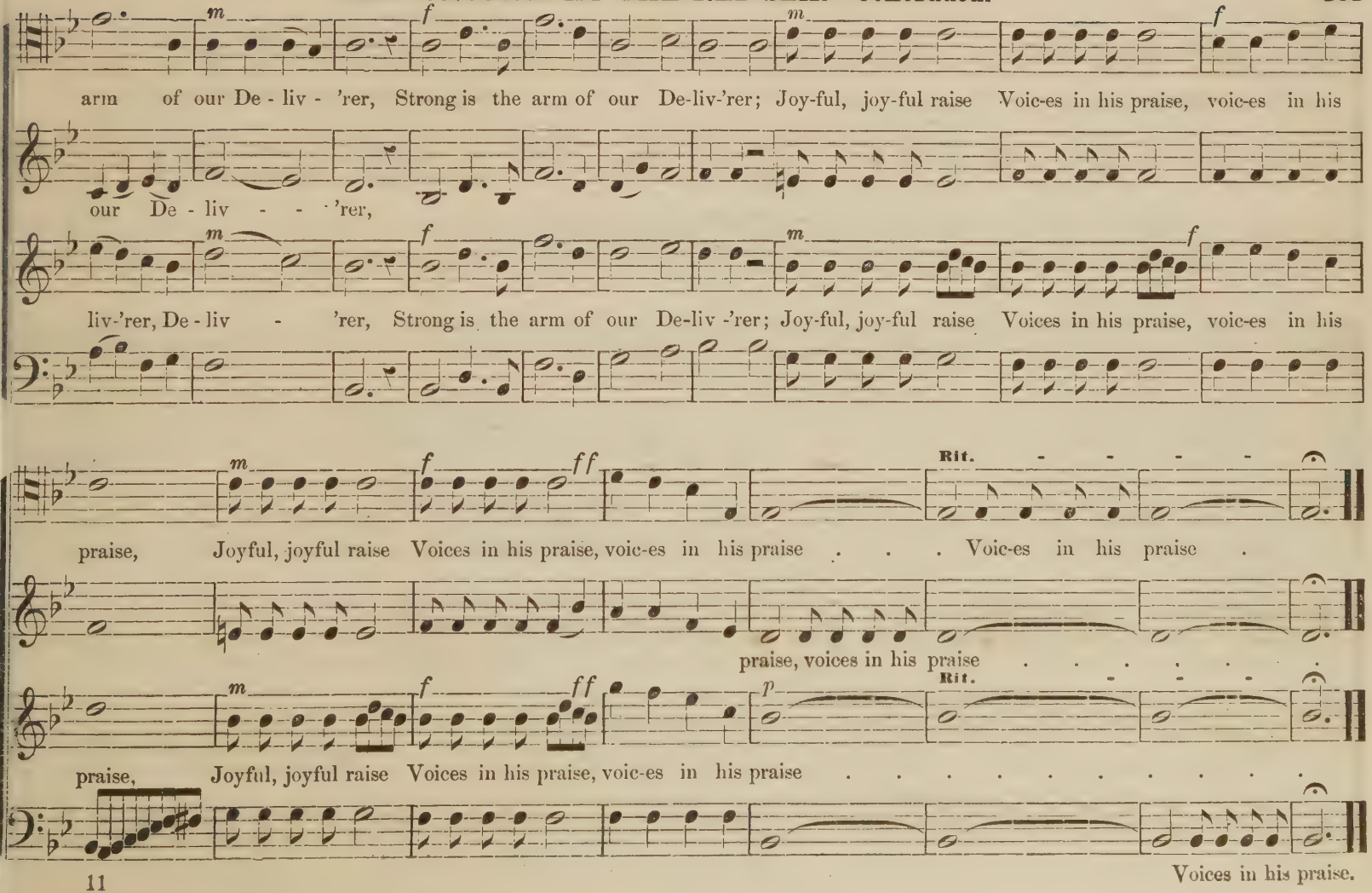
him whose pow'r can save, Strong is the arm of our De - liv - 'rer.

pow'r, might-y pow - er. Joy - ful raise our voic - es high, for

Strong is the arm of our De - liv-'rer. Joy - ful raise our voic - es high, for

We have triumphed! We have triumphed! in his might-y pow'r, mighty pow - er. Joy - ful raise our voic - es high, for


m
we have triumphed glo - rious-ly. Joy-ful, joy - ful raise Voic-es in his praise, joy-ful, joy - ful praise, Voic-es, voic-es raise.
m
we have triumphed glo - rious-ly. Joy-ful, joy - ful raise Voic-es in his praise, joy-ful, joy - ful praise, Voic-es, voic-es raise.
Strong is the arm of our De - liv - 'rer.
mf
f
Strong is the arm of our De - liv - 'rer, For strong is the
Joy- ful, joy - ful raise Voices in his praise, joy- ful, joy-ful raise Voic-es in his praise. Strong is the arm of
mf
f
Joy- ful, joy - ful raise Voices in his praise. Strong is the arm of our De -
Strong . . . . . our De -


arm of our De - liv - 'rer, Strong is the arm of our De-liv-'rer; Joy-ful, joy-ful raise Voic-es in his praise, voic-es in his
our De - liv - - - 'rer,
liv-'rer, De - liv - 'rer, Strong is the arm of our De-liv -'rer; Joy-ful, joy-ful raise Voices in his praise, voic-es in his
praise, Joyful, joyful raise Voices in his praise, voic-es in his praise . . . Voic-es in his praise .
praise, voices in his praise . . . . . .
praise, Joyful, joyful raise Voices in his praise, voic-es in his praise . . . . . .
Voices in his praise.

OH, GIVE THANKS. (Duets, Solos, and Chorus.)

Allegretto. Duet.

Oh, give thanks un - to the Lord;

Tenor and Base.

Oh, give thanks un - to the God of gods;

Chorus.

For his mer - cy en - dur - eth for - ev - er.

For his

Oh, give thanks to the Lord of lords;

For he is good, for

mer - cy en-dur-eth for - ev - er.

For his mer-cy en-dur-eth for - ev - er.

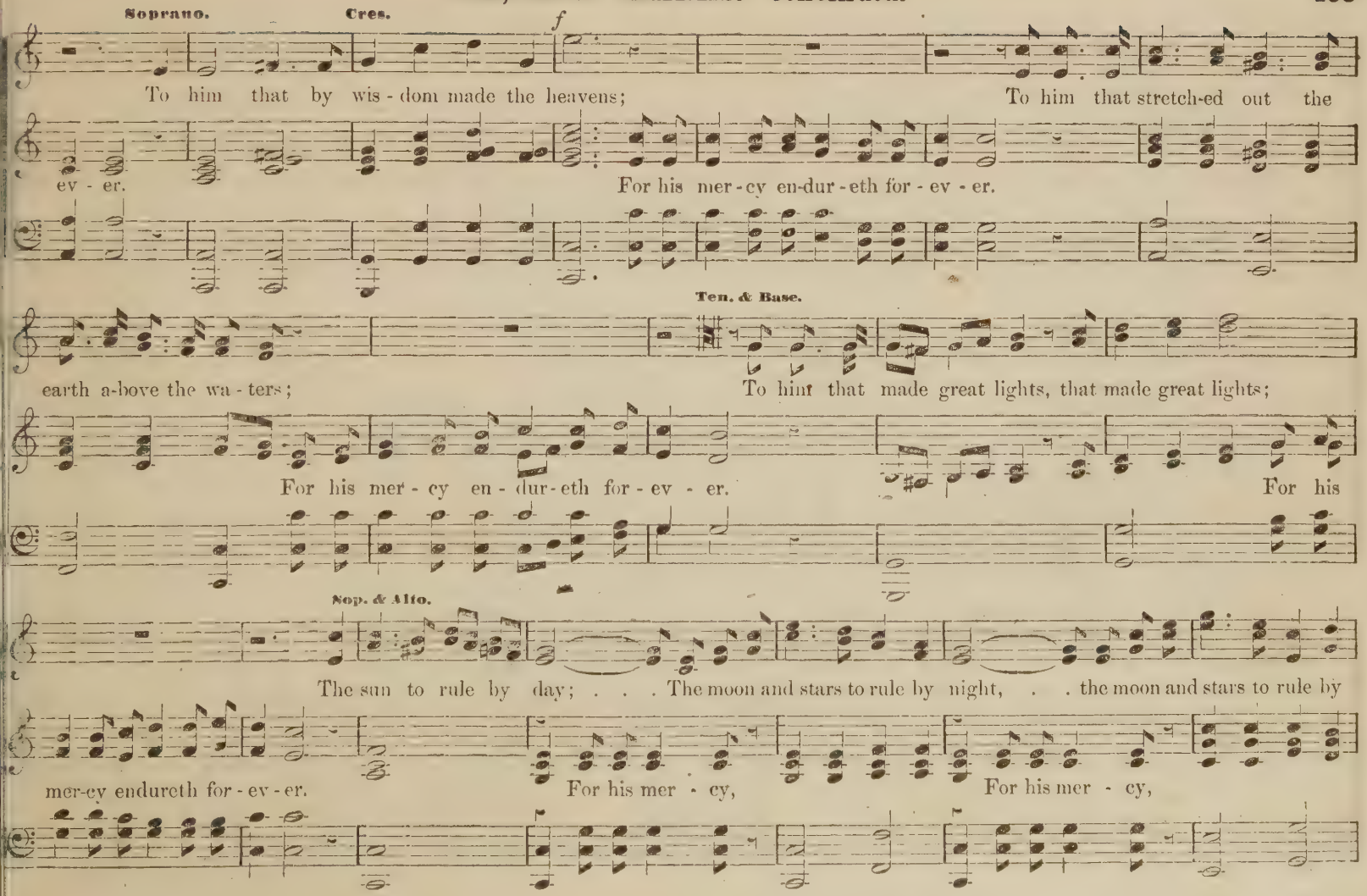
he is good;

Alto.

To him who a - lone do-eth great won - ders;

For his mer-cy en-dur - eth for-ev - er.

For his mer - cy en - dur - eth for-


Soprano.
Cres.
f
To him that by wis - dom made the heavens; To him that stretch-ed out the
ev - er. For his mer - cy en-dur - eth for - ev - er.
Ten. & Base.
earth a-bove the wa - ters; To him that made great lights, that made great lights;
For his mer - cy en - dur - eth for - ev - er. For his
Sop. & Alto.
The sun to rule by day; . . . The moon and stars to rule by night, . . the moon and stars to rule by
mer-cy endureth for - ev - er. For his mer - cy, For his mer - cy,

night, . . the moon and stars to rule by night.

For his mer - cy, his mer-cy en-dur - eth for - ev - er; Give thanks, give thanks un - to the Lord, for his mer - cy en - dur-eth for-

Oh, give thanks un - to the Lord, Give thanks . . un - to the

ev - er. Oh, give thanks un - to the God of gods; For his mer - cy en-dur - eth for - ev - er. Give thanks

Lord; For his mer-cy en - dur-eth for-ev - er. Give thanks . . un-to the Lord; For his

un - to the Lord, Thanks! thanks! for - ev - er. Give thanks un - to the Lord,

Soprano. Slower.

mer-cy en-dur-eth for-ev-er. Give thanks . . un-to the Lord, Give thanks . . un-to the Lord. A-men.

Thanks! thanks! for-ev-er. Give thanks, give thanks, Give thanks un-to the Lord. A-men.

give thanks,

GONE BEFORE.

"He maketh His angels ministering spirits."

G. F. R.

Andantino.

1. There are beau-ti-ful ones from the realms of light, That fol-low me ev-er and near, With ten-der love and
2. There are beau-ti-ful crowns on their sin-less brows; Their cross-es are laid in the dust, And smiles where not a
3. There's a beau-ti-ful re-gion where Je-sus reigns, And oh, how I long for its shore, For 'mid the pearl-y

con-stant care, With ho-ly lips and breath of pray'r, That I feel, but can not hear, That I feel, but can not hear.
shade comes now, And eyes that tears no more o'er-flow, In their pure and ho-ly trust, In their pure and ho-ly trust.
treas-ures there, The heaven-ly home, the an-gels' care, Are the loved ones gone be-fore, Are the loved ones gone be-fore.

CHORUS.

The loved ones gone be-fore, The loved ones gone be-fore, Pre-pare, pre-pare to meet them there, When life on earth is o'er.

BY AND BY. (Soprano obligato.)

G. F. R.

G. F. ROOT.

Soprano.

1. By and by! By and by! Do not sigh, Do not sigh, Bright the
2. By and by! By and by! Joy - ful cry, Joy - ful cry, Far on

Alto.

1. By and by, Hope doth cry, By and by, By and by, Do not sigh, Hope doth cry, Do not sigh, Do not sigh, Bright the sky,
2. By and by, Hope doth cry, By and by, By and by, Bright the sky, Joy - ful cry, Bright the sky, Joy - ful cry, Far on high

Tenor & Base.

sky, Far on high, Home there by and by . . . . . Tremble not a - mid the scenes of
high! Spir - it fly! Home there by and by . . . . . Mat-ters it but lit - tle there tho'

m Cres.

Far on high, Bright the sky, Joy - ful cry, Home will be there by and by, by and by, Tremble not a - mid the scenes of
Spir - it fly, Far on high, Spir - it fly, Home will be there by and by, by and by, Mat-ters it but lit - tle there tho'

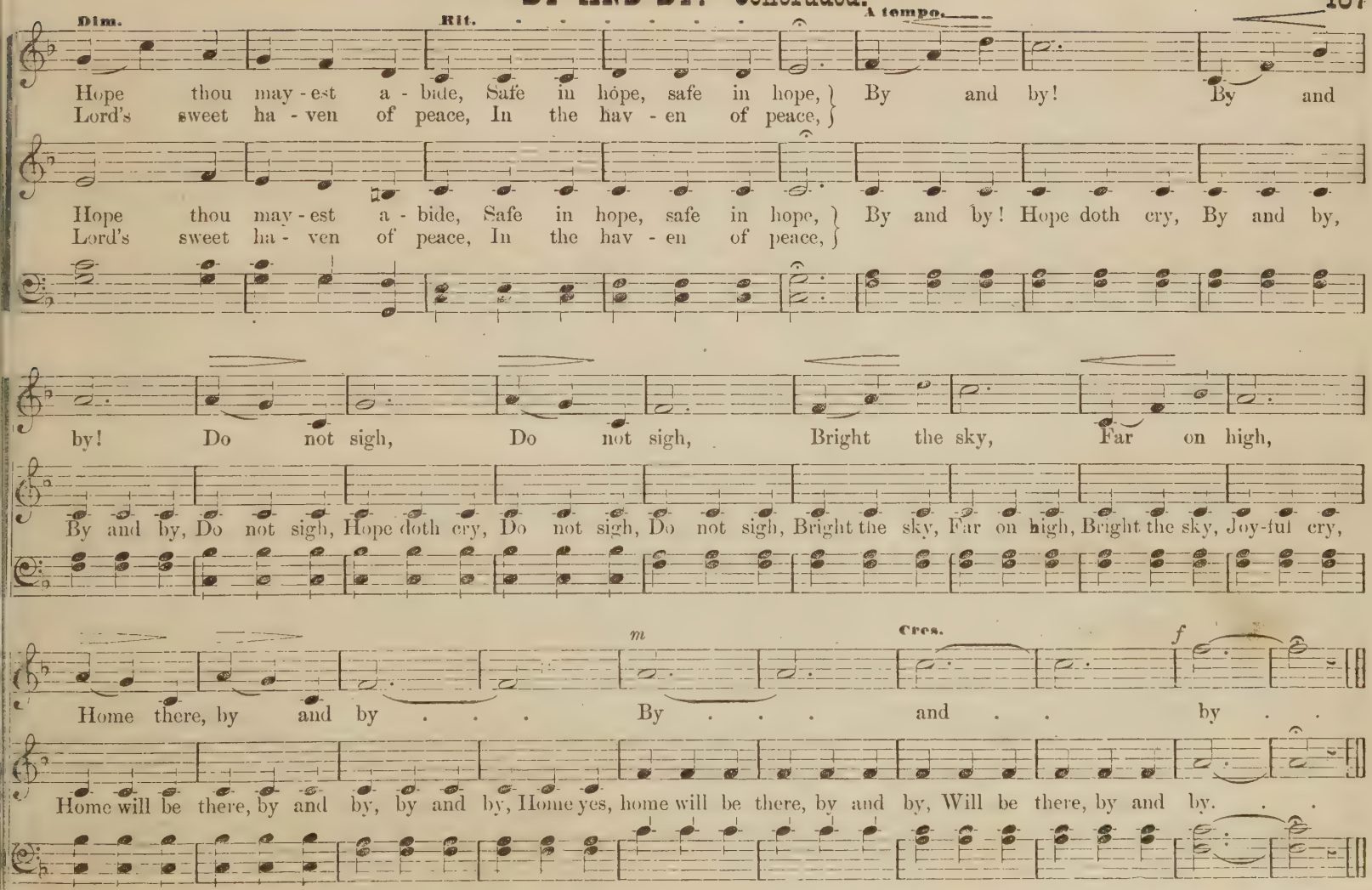
f m f m Cres. f

life's brief day; Tho' the fear-ful shadows gath - er o'er thy way, Tho' the waves of troub-le roll a mount-ain tide, Safe in
we must share Life's in -ces - sant struggle, full of toil and care, For the rag - ing tempest at the last must cease, In the

f m f m Cres. f

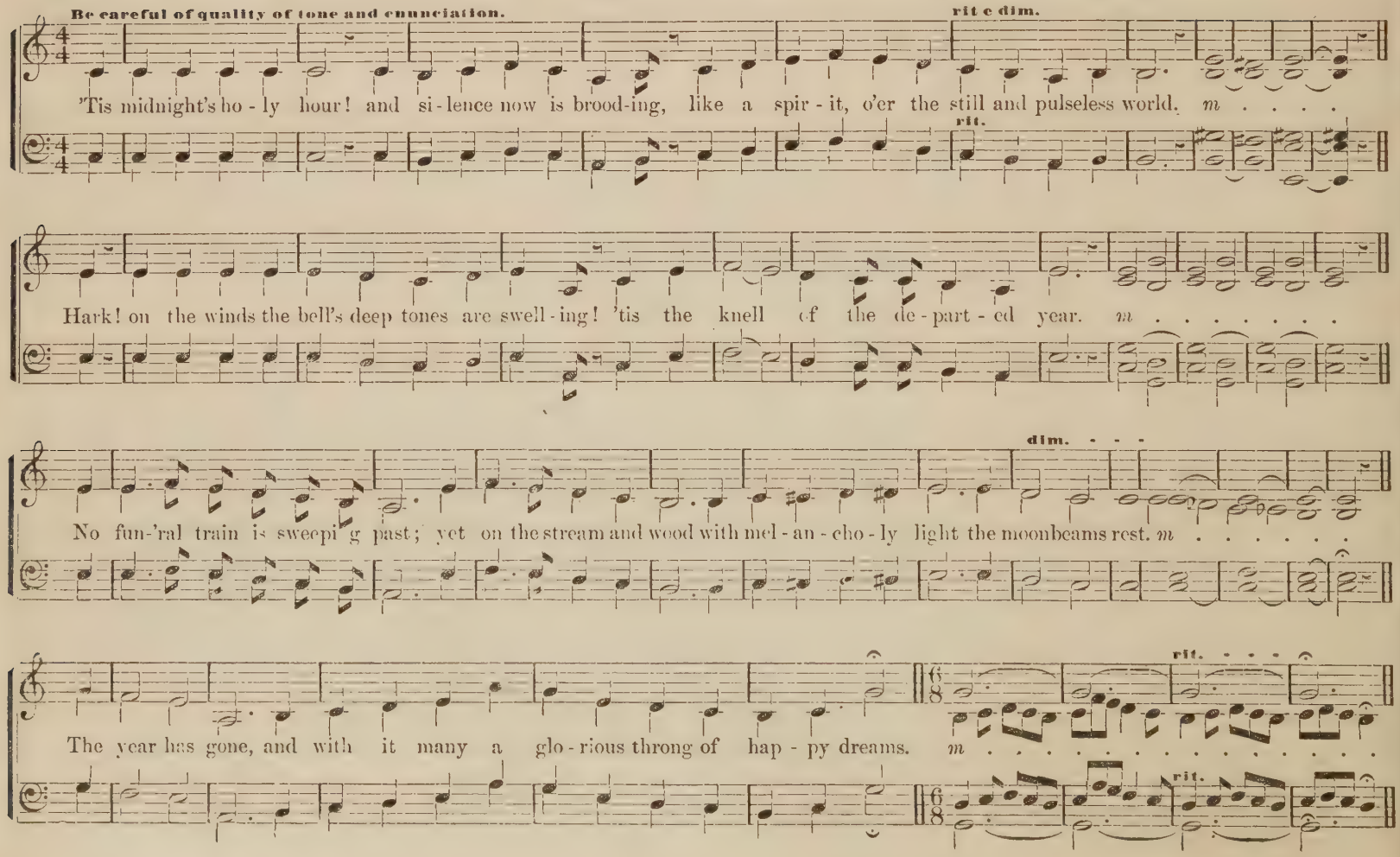
life's brief day; Tho' the fear-ful shadows gath - er o'er thy way, Tho' the waves of trouble roll a mount-ain tide, Safe in
we must share Life's in -ces - sant struggle, full of toil and care, For the rag - ing tempest at the last must cease, In the

BY AND BY. Concluded.



'TIS MIDNIGHT'S HOUR. (A Monody.)

The unisons *may* be sung by two, four, or six voices, the chorus giving the interludes with "muted" voices (mouths closed.) † † †



In its swift course it waved its scep - ter o'er the beau-ti - ful, And they are not. *m*

f dim.

It passed o'er the bat - tle-plain where sword, and spear, and shield Flashed in the light of mid-day, And the grass grows

p with steady measured movement. *p* cres. - dim.

green o'er ma - ny graves. On - ward and on - ward, roll - ing for - ev - er, Time, all re - sist - less, bears us a - way.

cres. - - - dim - - - *p* cres. - - *m* cres. - - *f*

Earth-life's a shad ow, transient and fleet-ing, Oh, may it ush-er Heav'n's endless day, Oh, may it ush-er Heav'n's endless day.

JOY TO THE WORLD. (Men's voices.)

G. F. H

Con spirito. Solo or Semi-chorus.

1. Joy to the world, the Lord is come! Let earth re-ceive her king: Let ev-ery heart pre-pare him room, And heav'n and na-ture sing. No
2. Joy to the world, the Sav-ior reigns; Let men their songs employ; While fields and floods, rocks, hills, and plains, re-peat the sounding joy. He

more let sin and sor-row grow, Nor thorns in-fest the ground; He comes to make his blessings flow, Far as the curse is found.
rules the world with truth and grace; And makes the na-tions prove The glo-ries of his righteous-ness, And won-ders of his love.

Chorus for men's voices.

1. Joy! joy to the world! Joy! joy to the world! He comes to make his blessings flow, Far as the curse is found.
2. Joy! joy to the world! Joy! joy to the world! The glo-ries of his righteousness, And wonders of his love.

1. Joy! joy to the world! Joy! joy to the world!
2. Joy! joy to the world! Joy! joy to the world!

NOT EVERY ONE THAT SAITH UNTO ME. (Scripture Scene.)

GEO. F. ROOT.

Impressively.

Not ev - ery one that saith un - to me, Lord! Lord! Not ev - ery one that saith un - to me, Lord! Lord! shall en - ter in - to the

Not ev - ery one that saith un - to me, Lord! Lord! Not ev - ery one that saith un - to me, Lord! Lord! shall en - ter in - to the

king - dom of heaven, shall en - ter in - to the king-dom of heaven; But

king - dom of heaven, shall en - ter in - to the king-dom of heaven; But he that do - eth the will of my Fa - ther, the

But he that do - eth the

he that do-eth the will of my Father, the will of my Fa-ther which is in heaven. Declamando Man-y will say to me in that day,

will of my Fa-ther which is in heaven, the will of my Fa-ther which is in heaven. Man-y will say to me in that day,

NOT EVERY ONE THAT SAITH UNTO ME. Continued.

mf *f*

Lord! Lord! have we not prophe-sied in thy name, and in thy name have cast out dev - ils, and in thy name done many wonderful works?

mf *f*

Lord! Lord! have we not prophe-sied in thy name, and in thy name have cast out dev - ils, and in thy name done many wonderful works?

mf *f*

p Cres. Dim. *p* *f*

And then will I pro-fess un - to them, I nev - er knew you, I nev - er knew you, De-part from me, de - part from me. Lord!

p Cres. Dim. *p* *m*

And then will I pro-fess un - to them, I nev - er knew you, I nev - er knew you, De-part from me, de - part from me, all

p Cres. Dim. *p* *m*

Lord! have we not pro-phe-sied in thy name, and in thy name have cast out dev - ils, and in thy name done man - y

ye that work in - i - qui - ty. De - part from me, de-

More earnestly.

won-der-ful works. Have we not pro-phe-sied in thy name, have we not pro-phe-sied in thy name, and in thy

part . . from me, all ye that work in - i - qui - ty, de-

name done ma - ny wonderful works, done ma - ny wonder-ful works. Not ev-ery one that

part from me, de - part from me, de - part, de - part, de - part, de - part. Not ev-ery one that

Dim. e rit.

saith un - to me, Lord! Lord! Not ev - ery one that saith un - to me, Lord! Lord! shall en - ter in - to the king-dom of heaven.

saith un - to me, Lord! Lord! Not ev - ery one that saith un - to me, Lord! Lord! shall en - ter in - to the king-dom of heaven.

NO EVIL SHALL BEFALL THEE. (Angels' Chorus.)

(Preceding the Lord's calling to Samuel.)

From Sir Michael Costa's Oratoria of Eli.

For Ladies' Voices.

1st. 3d. 2d. 4th.

p Cres. p pp

No e - vil shall be - fall thee, Dear object of His choice, This night our Lord will call thee In a still, small voice, In a still, small

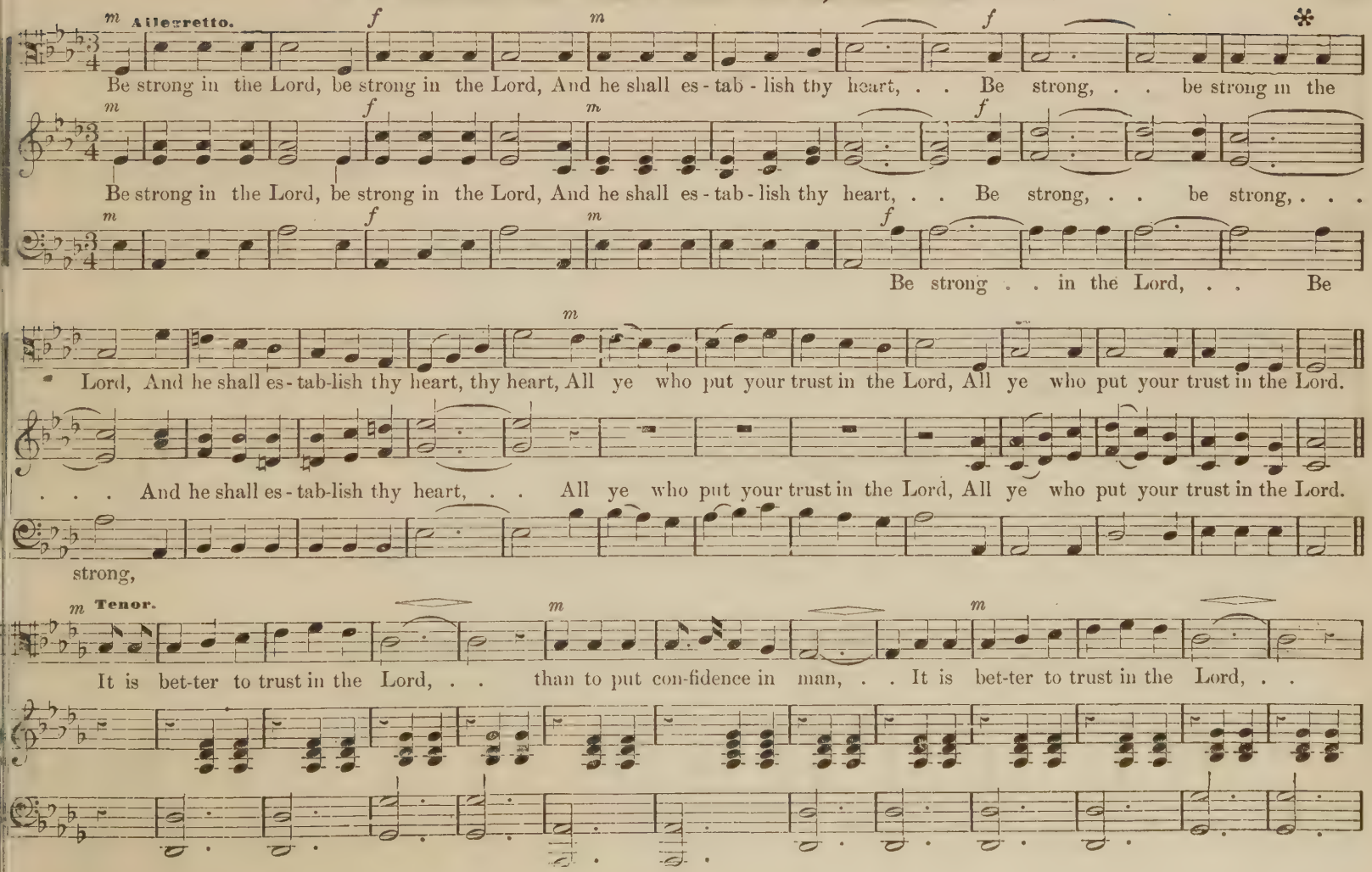
m Dim. p pp

voice. Thy God saith they that fear him Shall heart and soul rejoice, Then sleep, to wake and hear him, In a still, small voice, Then sleep, then

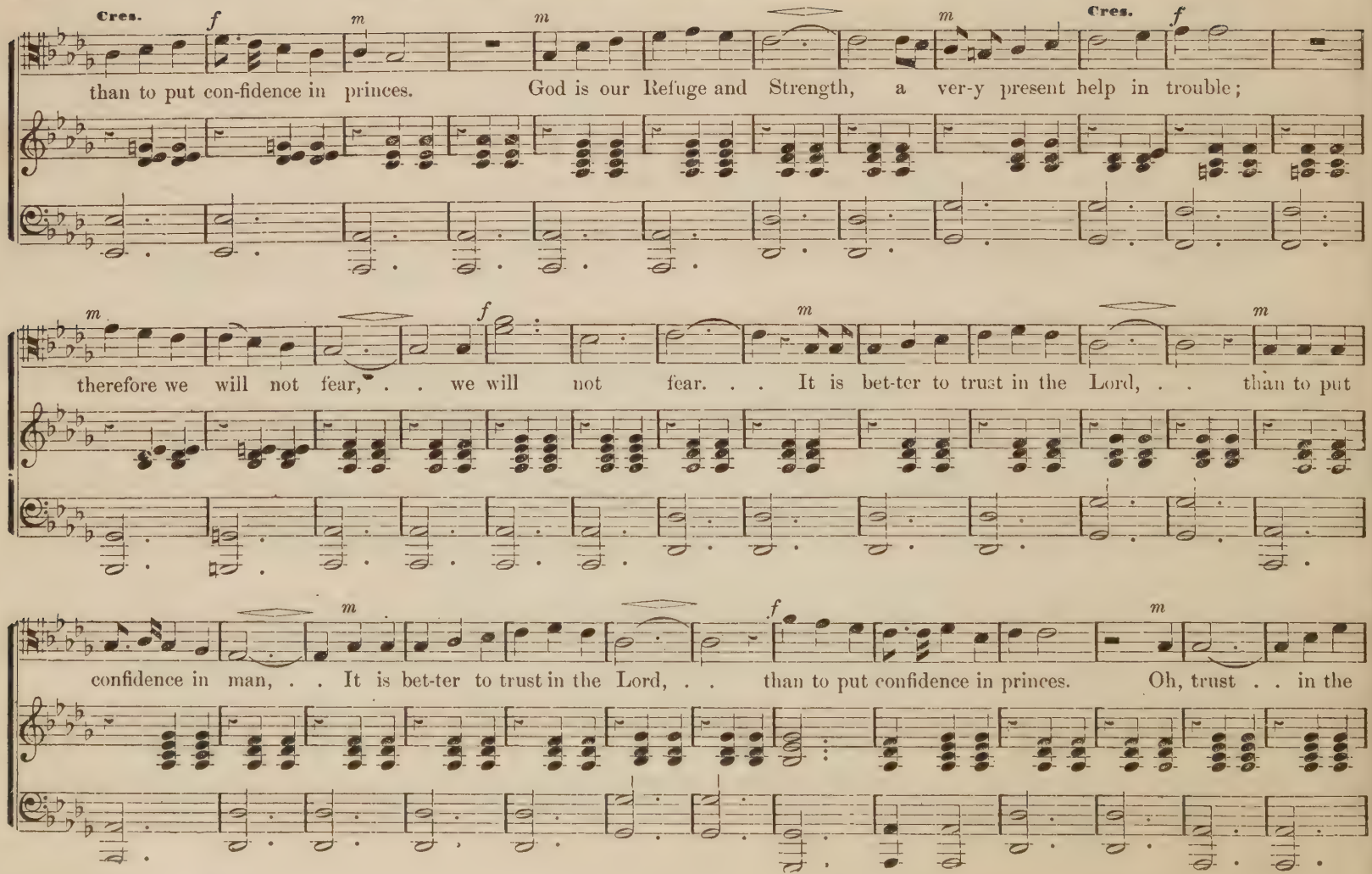
p m Dim. p pp ppp

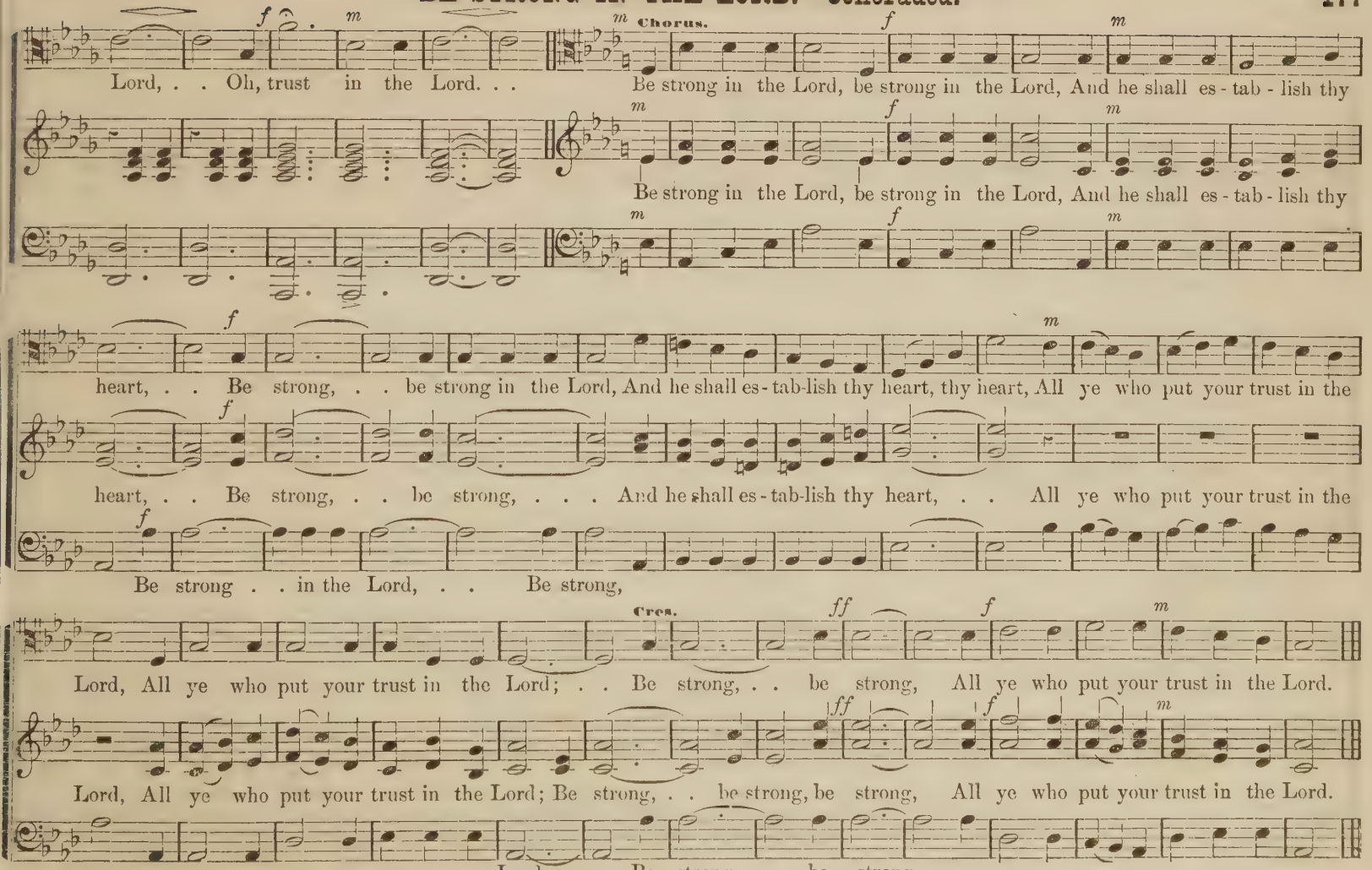
sleep, to wake and hear him In a still, small voice, In a still, small voice, In a still, small voice, In a still, small voice. . . .

BE STRONG IN THE LORD. (Chorus, with Tenor Solo.)



BE STRONG IN THE LORD. Continued.




Chorus.
Lord, . . Oh, trust in the Lord. . . Be strong in the Lord, be strong in the Lord, And he shall es - tab - lish thy
Be strong in the Lord, be strong in the Lord, And he shall es - tab - lish thy
heart, . . Be strong, . . be strong in the Lord, And he shall es - tab-lish thy heart, thy heart, All ye who put your trust in the
heart, . . Be strong, . . be strong, . . . And he shall es - tab-lish thy heart, . . All ye who put your trust in the
Be strong . . in the Lord, . . Be strong,
Cres.
Lord, All ye who put your trust in the Lord; . . Be strong, . . be strong, All ye who put your trust in the Lord.
Lord, All ye who put your trust in the Lord; Be strong, . . be strong, be strong, All ye who put your trust in the Lord.
Lord; . . Be strong, . . be strong,

THE RUM-FIEND'S REVEL. (Song and Chorus.)

PALMER HARTSOUGH.

1. A smile the Rum - Fiend's vis - age wore As the day's re - ports were reck - on'd o'er, A drunk - en brawl, a burn - ing town, A ship with a hun - dred souls gone down, Six homes de-stroyed, two mur - dered wives, A train smash'd up, with a score of lives, And a smile the Rum-Fiend's vis - age wore As the day's re - ports were reck - on'd o'er.

2. "A-ha!" sang he, "for the load- ed vine, With the purp - ling grape for the rud - dy wine, A - ha! for the fruit of the fer - tile plain, A - ha! for the fields of gold - en grain, A - ha! for the servants my will to do, A - ha! for the men to still and brew," And a smile the Rum-Fiend's vis - age wore As the pros - pect grim he gloat - ed o'er.

CHORUS.

And men were sleep-ing and dreaming, too, Sleep-ing and dream-ing in pul-pit and pew, Sleep-ing and dreaming on

And men were sleep-ing and dreaming, too, Sleep-ing and dream-ing in pul-pit and pew, Sleep-ing and dreaming on

ev - 'ry hand, While the Rum-Fiend rev-eled through-out the land.

ev - 'ry hand, While the Rum-Fiend rev-eled through-out the land.

3 A-ha! for the homes where I soon shall seek
For the manliest brow and the fairest cheek,
For the lips that await my delirious kiss,
For locks where my serpents shall coil and hiss
A-ha! for the bosoms of snow, to feel
The murd'rous blow, and the deadly steel!
And a smile the Rum-Fiend's visage wore
As the prospect grim he gloated o'er.

4 I've snares, quoth he, for the student's time,
And tills for the lab'rer's hard earned dime,
I've rags for the sorrowing wife to wear,
And crusts and tears for her bitter fare,
And I've lonely garrets, and pallets of straw,
Where the drunkard his dying breath may draw!
And a smile the Rum-Fiend's visage wore
As the prospect grim he gloated o'er.

AS DOWN THE SUNLESS RETREATS. (Duet and Chorus.)

† † †

Tenor.

1. As down in the sun - less re - treats of the o - cean, Sweet flow - ers are spring - ing no mor - tal can see, . .
2. As still to the star of its wor - ship, tho' cloud - ed, The nee - dle points faith - ful - ly o'er the dim sea, . .

Alto.

Bass.

So, deep in my heart, the still prayer of de - vo - tion, Un-heard by the world, ris - es si - lent to thee.
So, dark as I roam thro' this win - try world shroud - ed, The hope of my spir - it turns trem - bling to thee.

CHORUS.
Soprano. *p* *pp* *p* Dim.

Un-heard by the world, ris - es si - lent to thee, My God! si - lent to thee, Pure, warm, si - lent to thee.
The hope of my spir - it turns trem-bling to thee, My God! trem - bling to thee, True, fond, trem - bling to thee.

Alto. *pp* *p* Dim.

Un-heard by the world, ris - es si - lent to thee, Si - lent, si - lent, si - lent to thee, Si - lent, si - lent, si - lent to thee.
The hope of my spir - it turns trem-bling to thee, Trembling, trembling, trem - bling to thee, Trembling, trembling, trem - bling to thee.

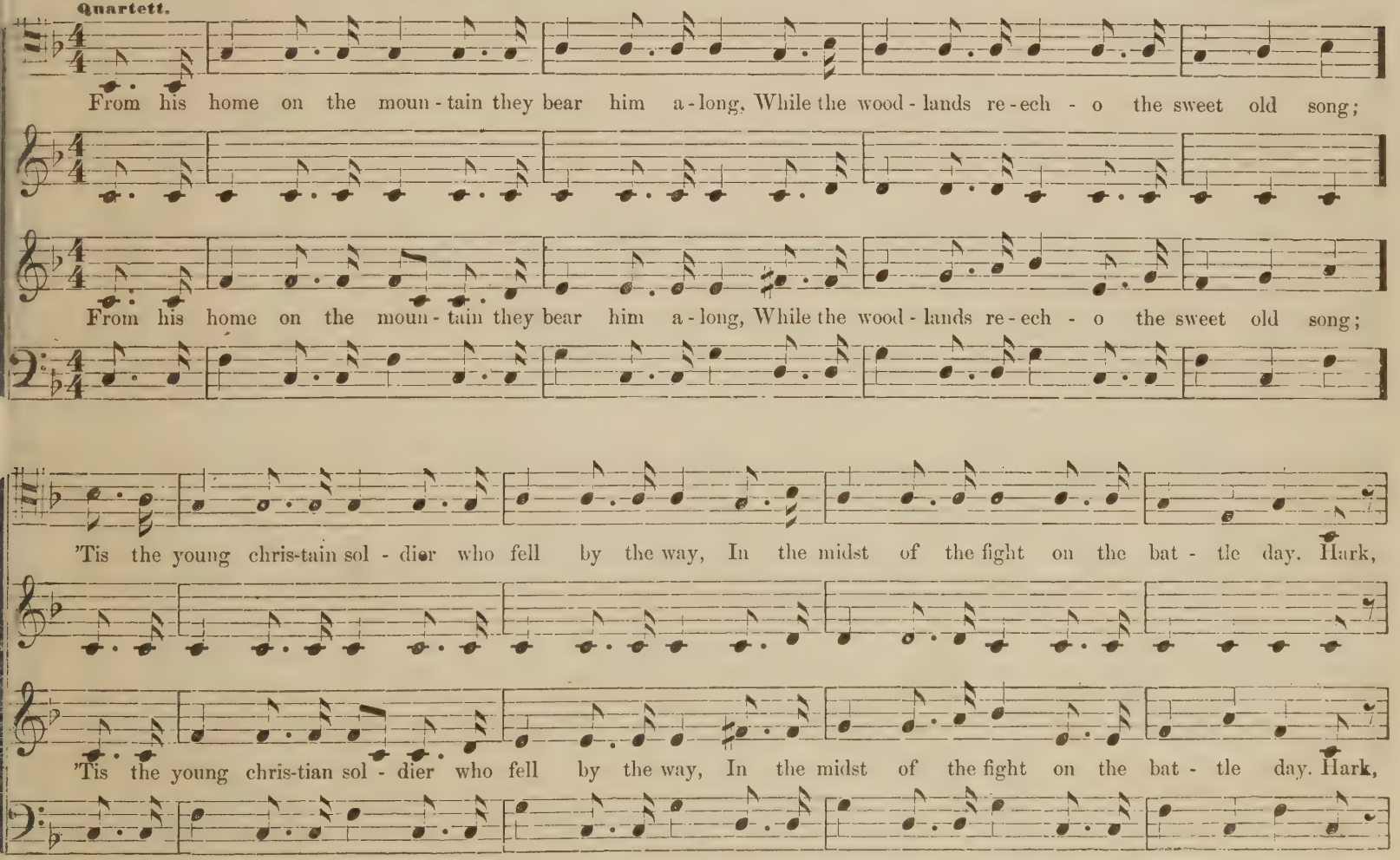
Tenor & Base.

FROM HIS HOME ON THE MOUNTAIN. (Quartett and Distant Chorus.)

Representing the approach, passing by, and dying away in the distance, of the music of the procession.

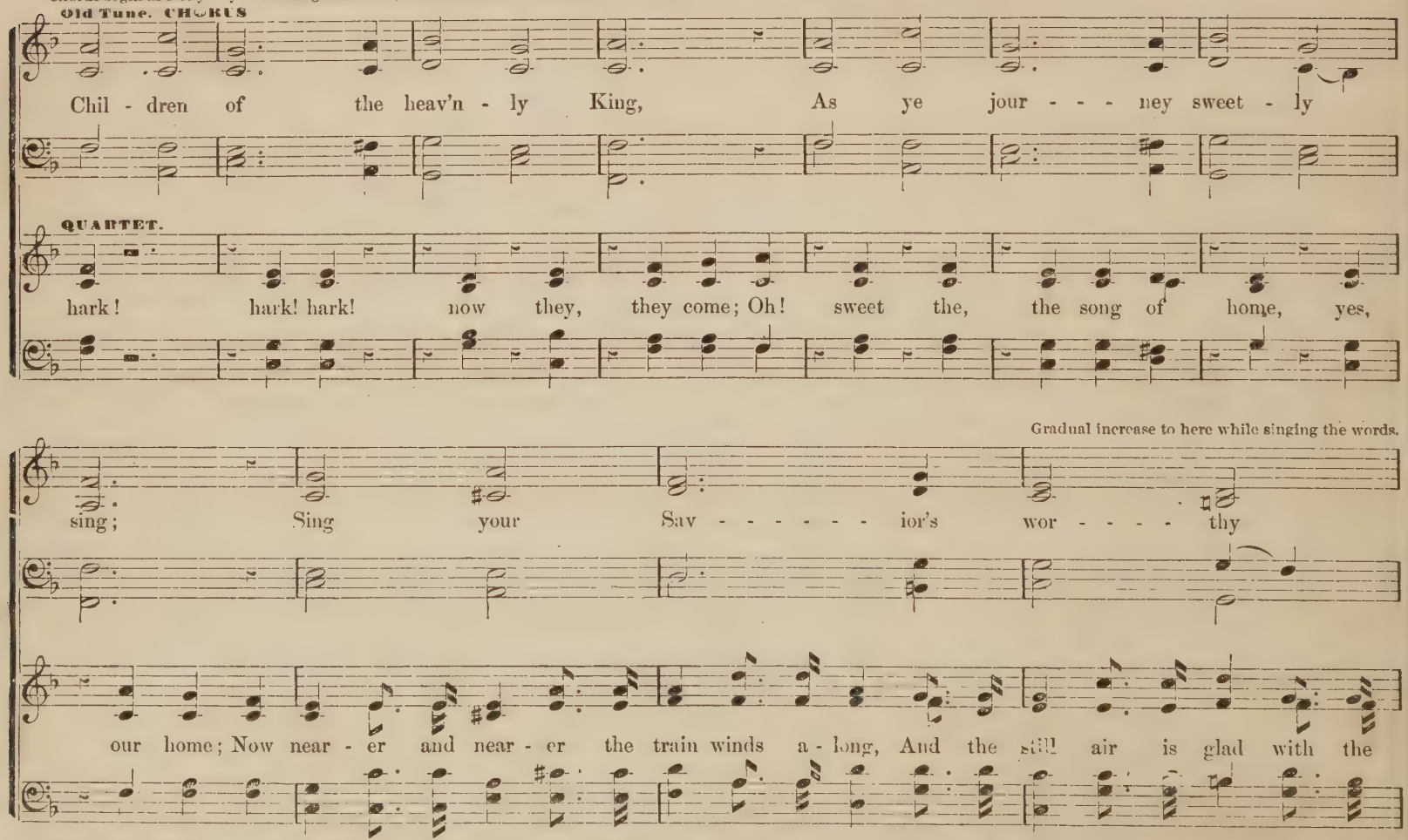
G. F. R.

GEO. F. ROOT.

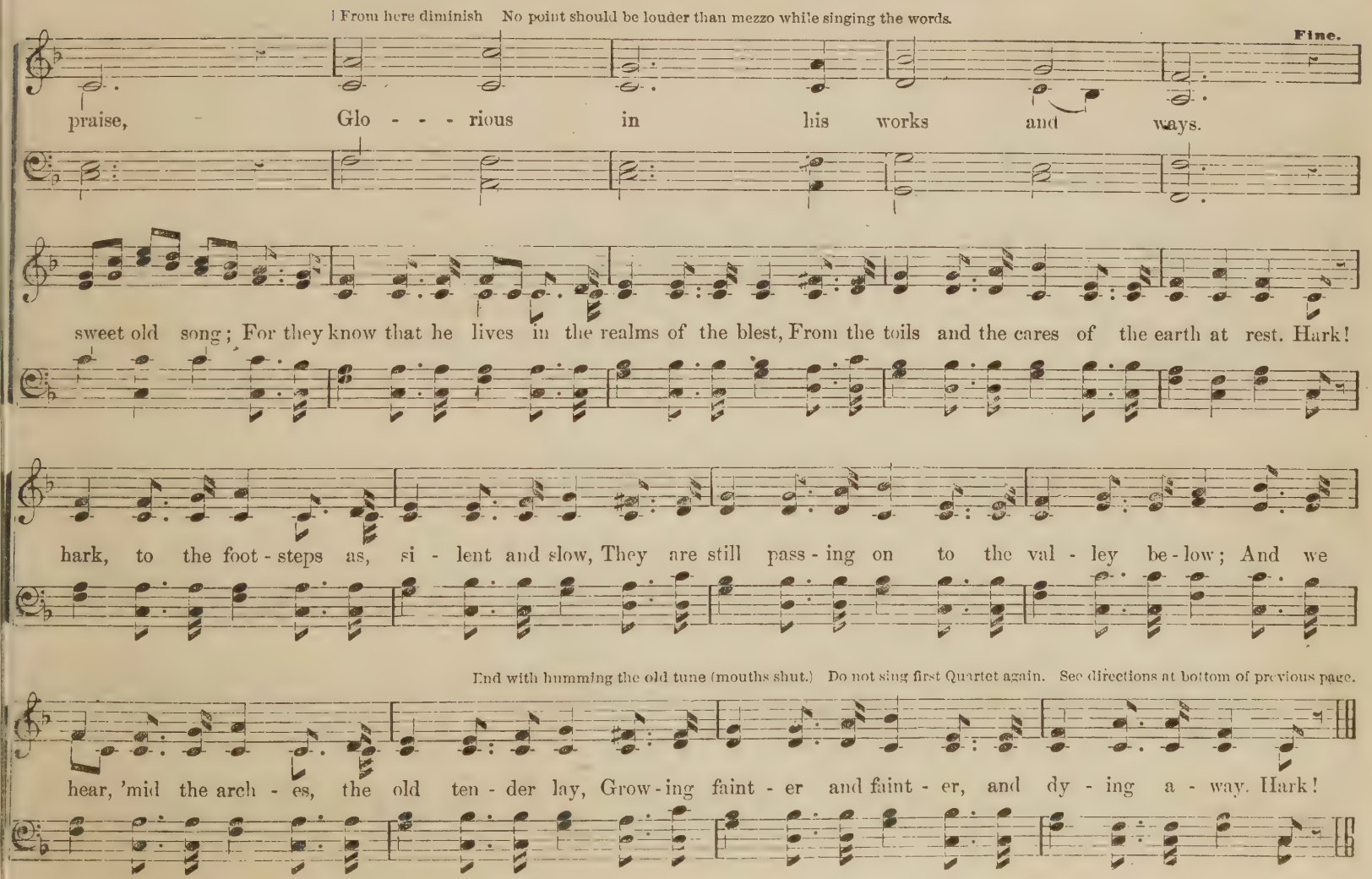


FROM HIS HOME ON THE MOUNTAIN. Continued.

Chorus begin as softly as you can sing the words, and increase a little, gradually, to represent distant music coming nearer.

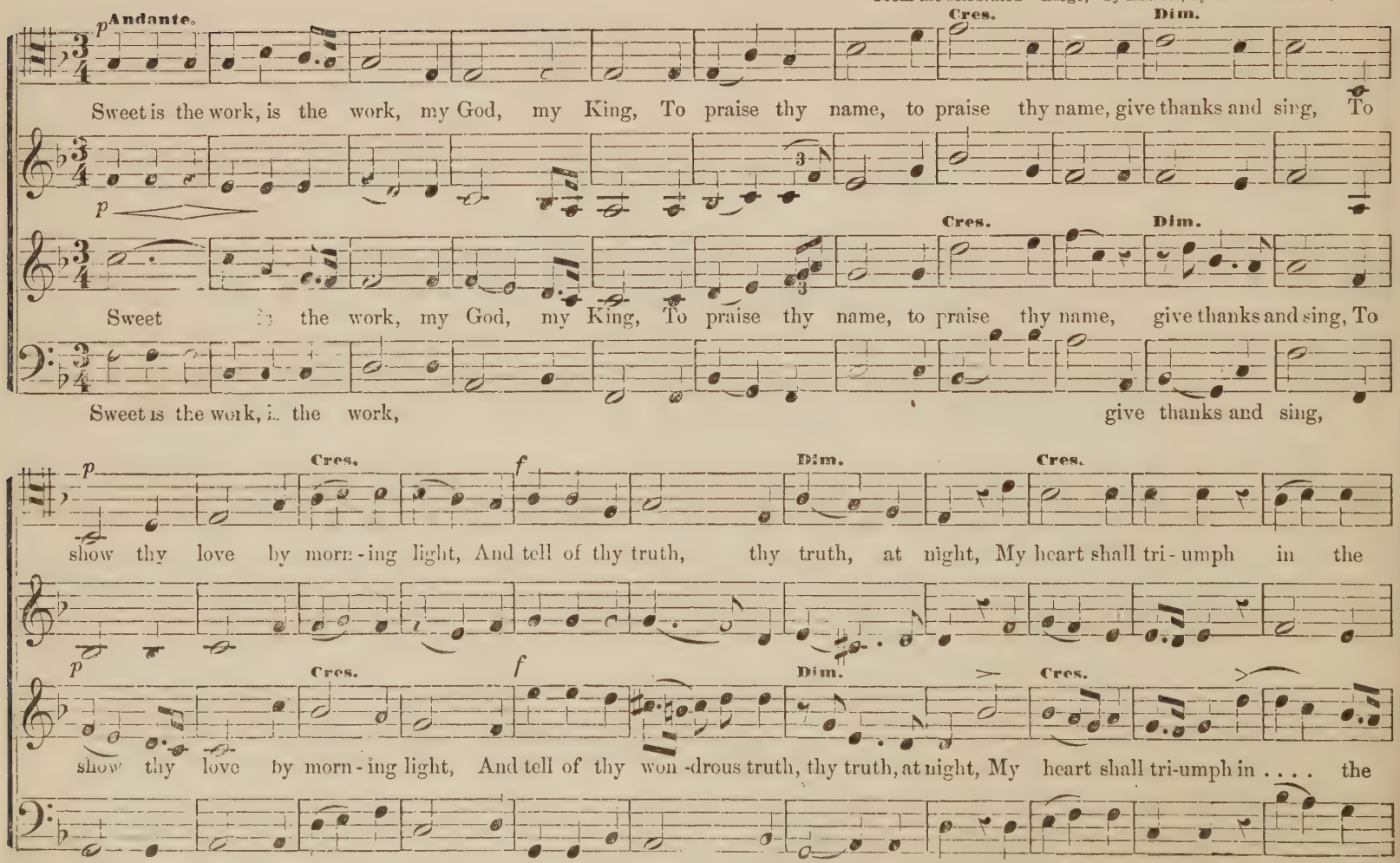


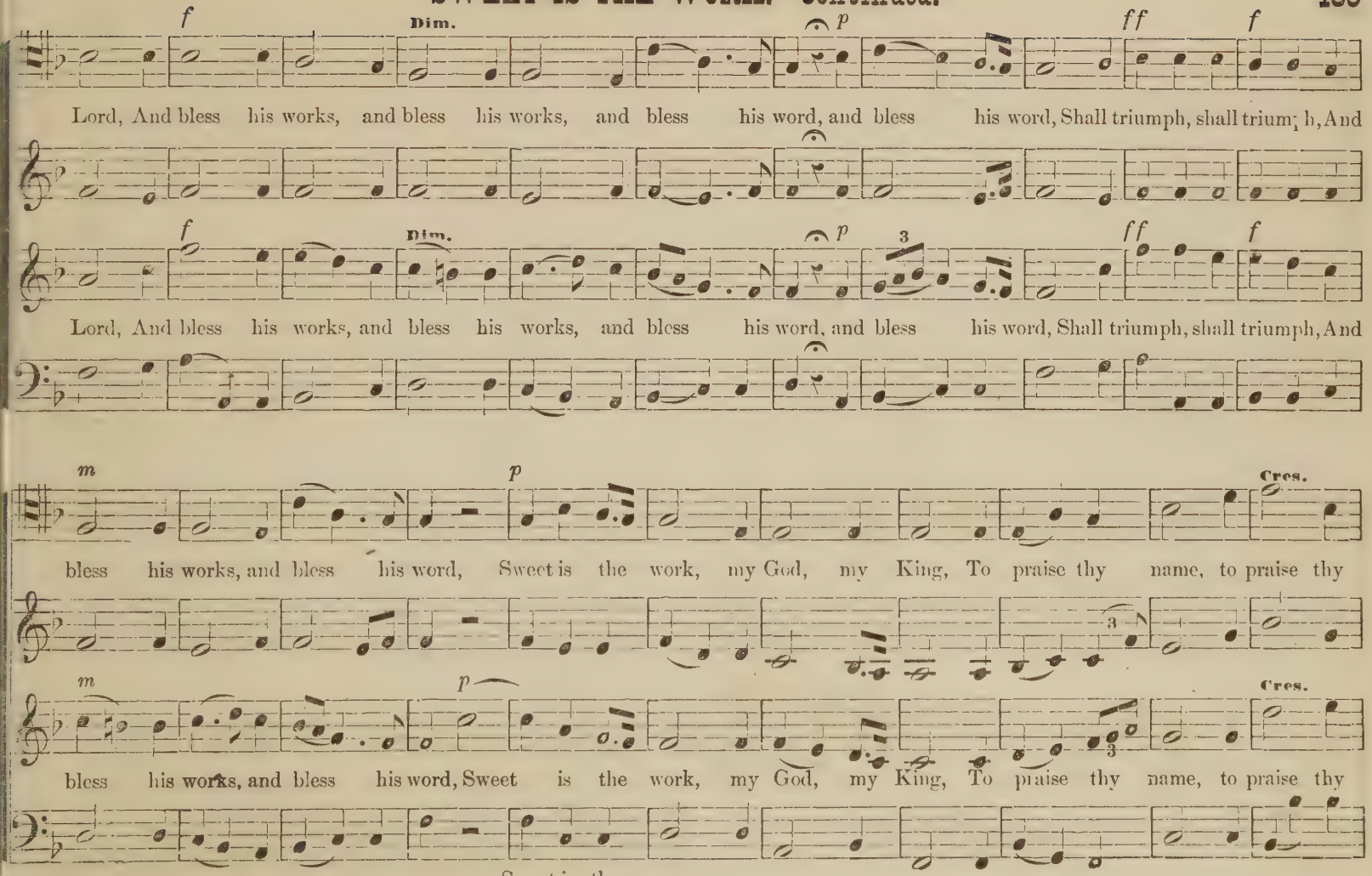
In humming this tune to end the performance, the Quartet sing only the first "hark." They then remain silent or join the humming. Let the humming diminish from the beginning to the end of the tune, and finally die away with the softest possible breathing of the tones.


From here diminish
No point should be louder than mezzo while singing the words.
Fine.
praise, Glo - - - rious in his works and ways.
sweet old song; For they know that he lives in the realms of the blest, From the toils and the cares of the earth at rest. Hark!
hark, to the foot - steps as, si - lent and slow, They are still pass - ing on to the val - ley be - low; And we
End with humming the old tune (mouths shut.) Do not sing first Quartet again. See directions at bottom of previous page.
hear, 'mid the arch - es, the old ten - der lay, Grow - ing faint - er and faint - er, and dy - ing a - way. Hark!

SWEET IS THE WORK.

From the celebrated "Largo," by Handel, by GEO. F. ROOT.




f
Dim.
p
ff
f
Lord, And bless his works, and bless his works, and bless his word, and bless his word, Shall triumph, shall triumph, And
f
Dim.
p
3
ff
f
Lord, And bless his works, and bless his works, and bless his word, and bless his word, Shall triumph, shall triumph, And
m
p
Cres.
bless his works, and bless his word, Sweet is the work, my God, my King, To praise thy name, to praise thy
m
p
Cres.
bless his works, and bless his word, Sweet is the work, my God, my King, To praise thy name, to praise thy
Sweet is the

SWEET IS THE WORK. Concluded

Dim. f m f p Dim.

name, give thanks and sing, To praise thy name, give thanks and sing. A - men, A - men.

Dim. f m f p Dim.

name, give thanks and sing, To praise thy name, give thanks and sing. A - men, A - men, A - men, A - men.

give thanks and sing, A - men, A - men.

ROCK OF AGES. (A Song of Life.)

G. F. R.

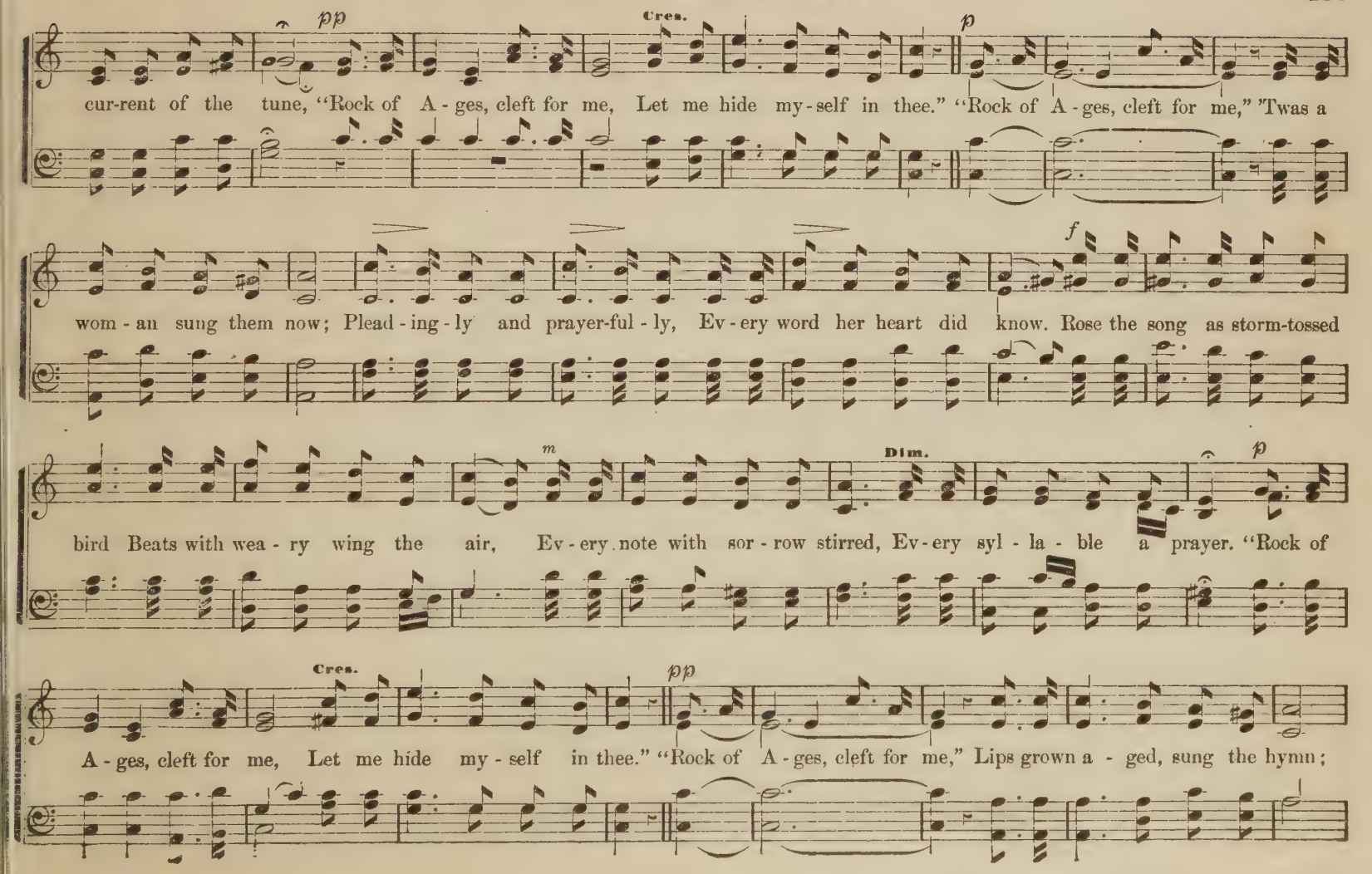
Moderato. p m Cres.

"Rock of A - ges, cleft for me," Thoughtlessly the maid - en sung; Fell the words un - con-scious-ly From her gil - ish, glee-ful tongue;

Sang as sing the birds in June;

p

Sang as lit - tle children sing, Sang as sing the birds in June; Fell the words like light leaves down On the


pp
Cres.
p
cur-rent of the tune, "Rock of A-ges, cleft for me, Let me hide my-self in thee." "Rock of A-ges, cleft for me," 'Twas a
f
wom-an sung them now; Plead-ing-ly and prayer-ful-ly, Ev-ery word her heart did know. Rose the song as storm-tossed
m
Dim.
p
bird Beats with wea-ry wing the air, Ev-ery note with sor-row stirred, Ev-ery syl-la-ble a prayer. "Rock of
Cres.
pp
A-ges, cleft for me, Let me hide my-self in thee." "Rock of A-ges, cleft for me," Lips grown a-ged, sung the hymn;

ROCK OF AGES. Concluded.

pp *p*

Trusting-ly and ten-derly, Voice grown weak and eyes grown dim; "Let me hide my-self in thee," Trembling tho' the voice, and low,

m

Ran the sweet strain peace-ful-ly, Like a riv-er in its flow; Sang as on-ly they can sing Who life's

p

thorn-y path have prest; Sang as on-ly they can sing Who be-hold the prom-ised rest. "Rock of A-ges, cleft for

Cres. Dim. *p* *pp* Dim.

thee.

me, Let me hide my-self in thee, Let me hide my-self in thee, Let me hide my-self in thee, in thee. . .

I WILL EXTOL THEE. (Ten., Alto, Base, Sop. and Chorus.)

Tenor.

Cres. . . . f †††

I will ex- tol thee, my God, O King, and I will bless thy name for - ev - er. Ev-ery day will I bless thee and

m

Cres. . . . . f

I will praise thy name, I will praise . . . . . thy name, for - ev - er and ev - er.

f CHORUS.

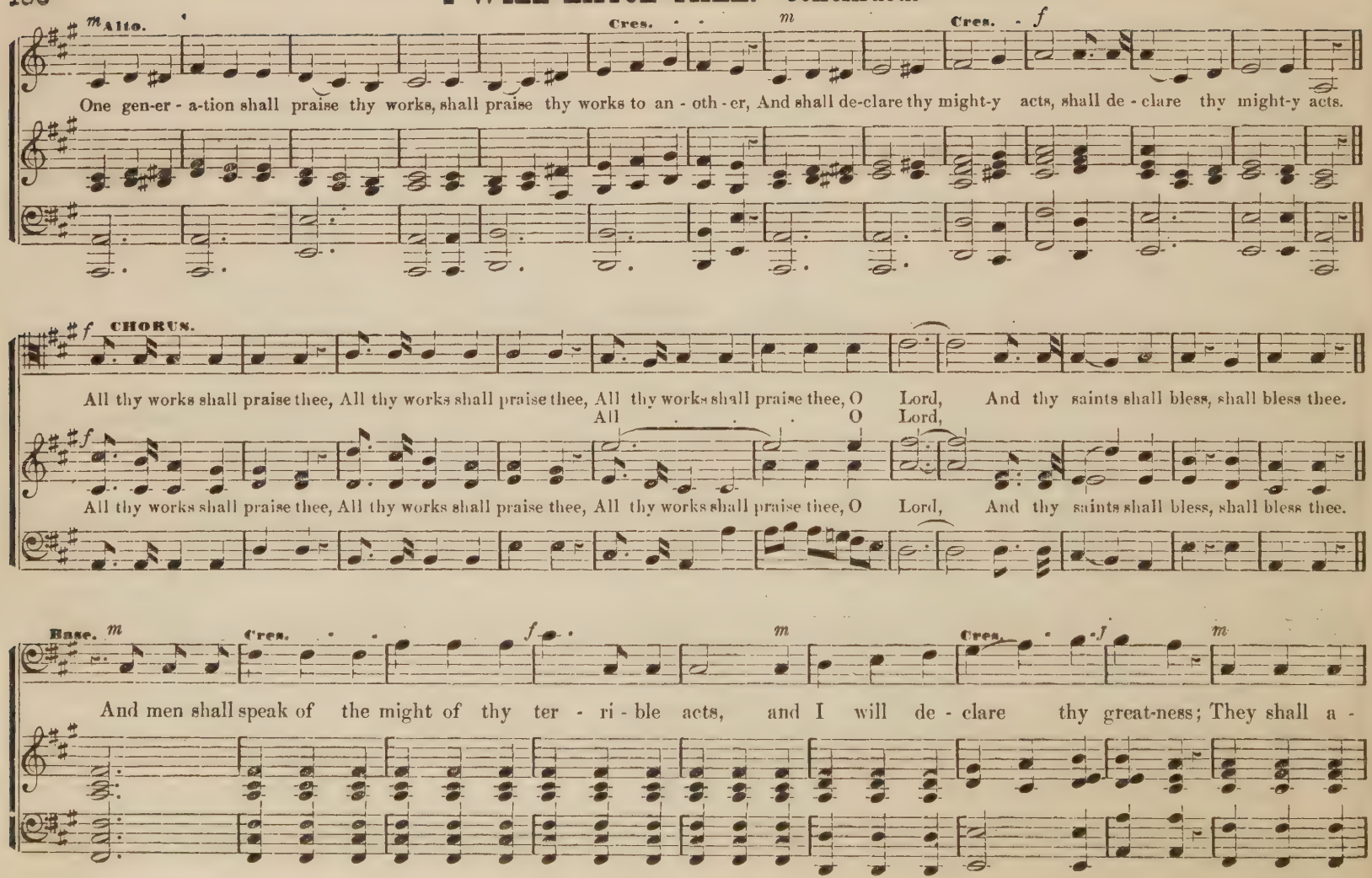
All thy works shall praise thee, All thy works shall praise thee, All thy works shall praise thee, O Lord, And thy saints shall bless, shall bless thee.

All . . . . O Lord,

f

All thy works shall praise thee, All thy v orks shall praise thee, All thy works shall praise thee, O Lord, And thy saints shall bless, shall bless thee.

I WILL EXTOL THEE. Continued.



- bund-ant-ly ut-ter the mem-o-ry, ut-ter the mem-o-ry of thy great goodness, and shall sing, ... and shall

f *m*

sing, . . . and shall sing of thy right-eous-ness, they shall sing . . . of thy right - - - cous-ness.

f CHORUS.

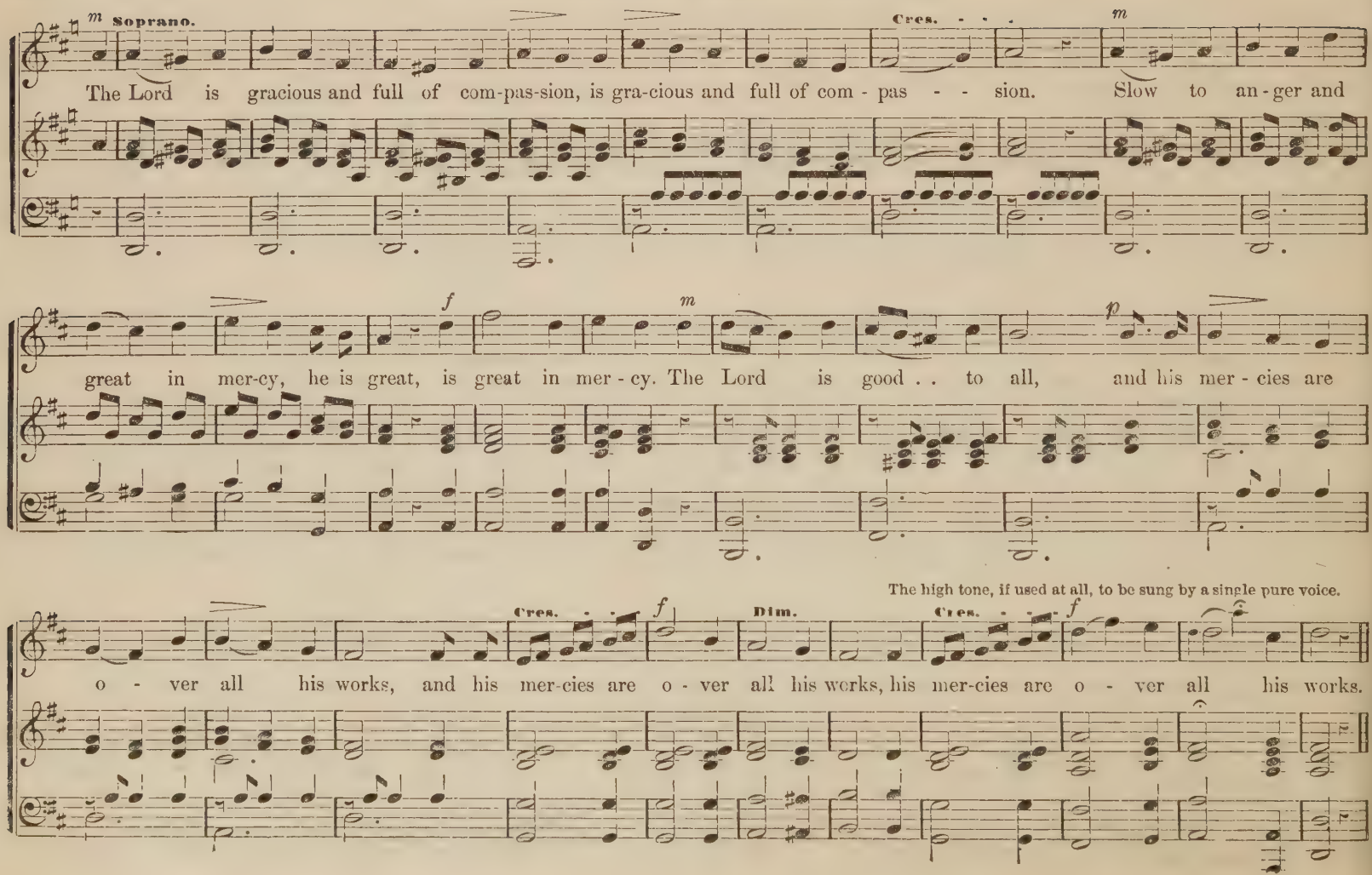
All thy works shall praise thee, All thy works shall praise thee, All thy works shall praise thee, O Lord, And thy saints shall bless, shall bless thee.

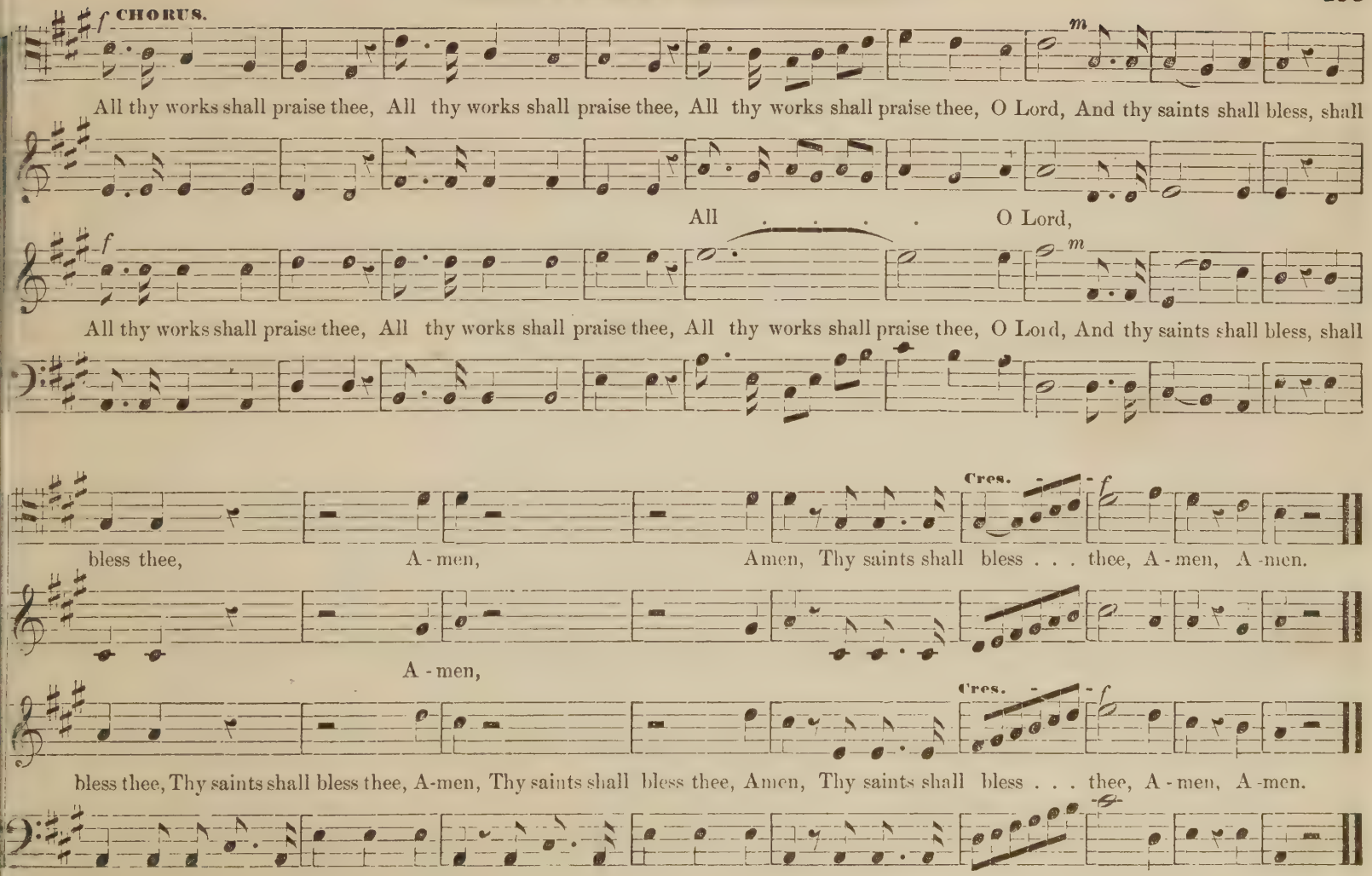
All . . . . O Lord,

f

All thy works shall praise thee, All thy works shall praise thee, All thy works shall praise thee, O Lord, And thy saints shall bless, shall bless thee.

I WILL EXTOL THEE. Continued.




f CHORUS.
m
All thy works shall praise thee, All thy works shall praise thee, All thy works shall praise thee, O Lord, And thy saints shall bless, shall
All . . . . O Lord,
f
m
All thy works shall praise thee, All thy works shall praise thee, All thy works shall praise thee, O Lord, And thy saints shall bless, shall
Cres.
f
bless thee, A-men, Amen, Thy saints shall bless . . . thee, A-men, A-men.
A-men,
Cres.
f
bless thee, Thy saints shall bless thee, A-men, Thy saints shall bless thee, Amen, Thy saints shall bless . . . thee, A-men, A-men.

JEHOVAH REIGNS.

Arranged from Mendelssohn, by GEO. F. ROOT.

f Maestoso.

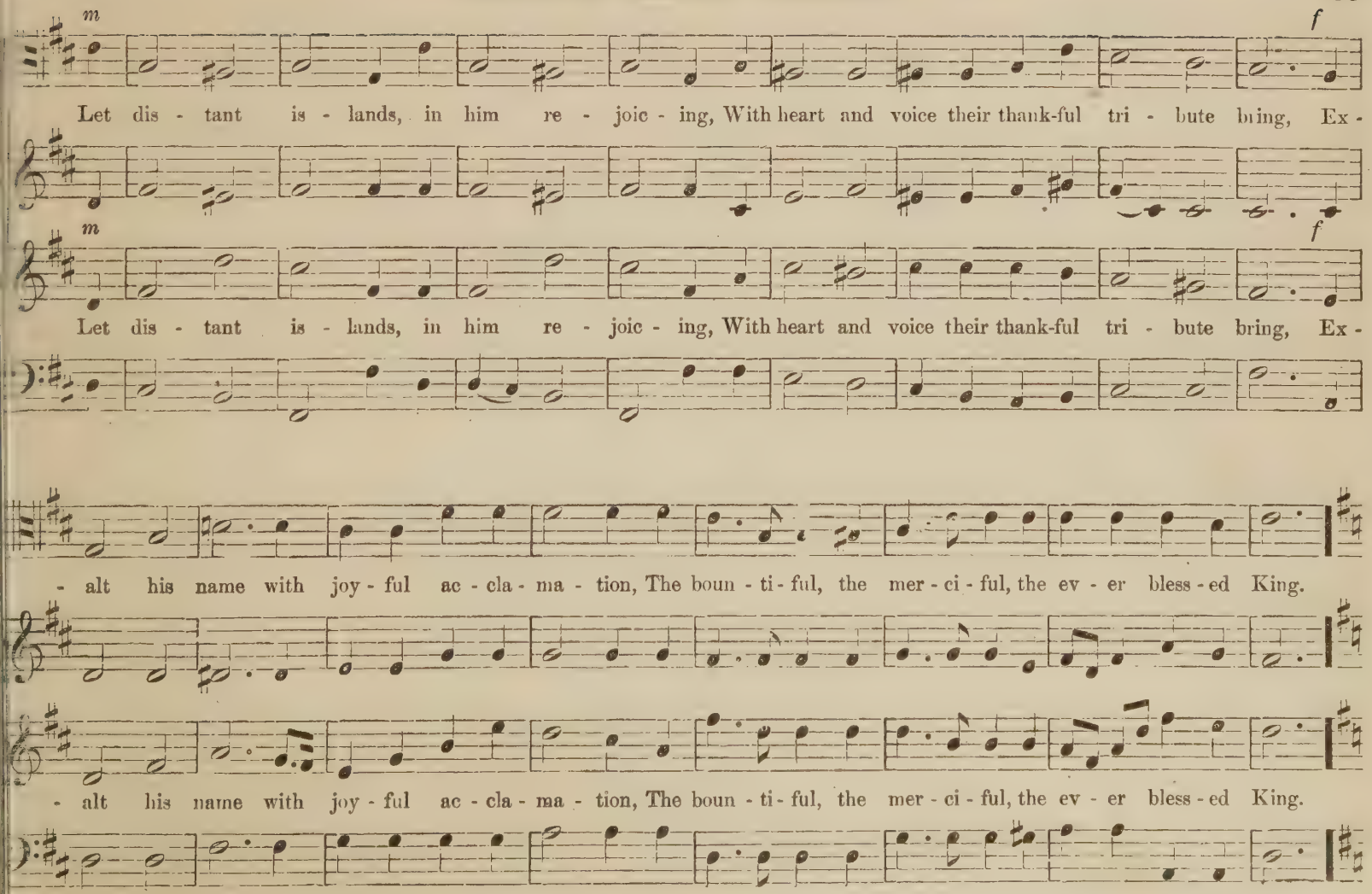
Je - ho - vah reigns, ex - alt his name for - ev - er, The boun - ti - ful, the mer - ci - ful, the ev - er bless-ed King;

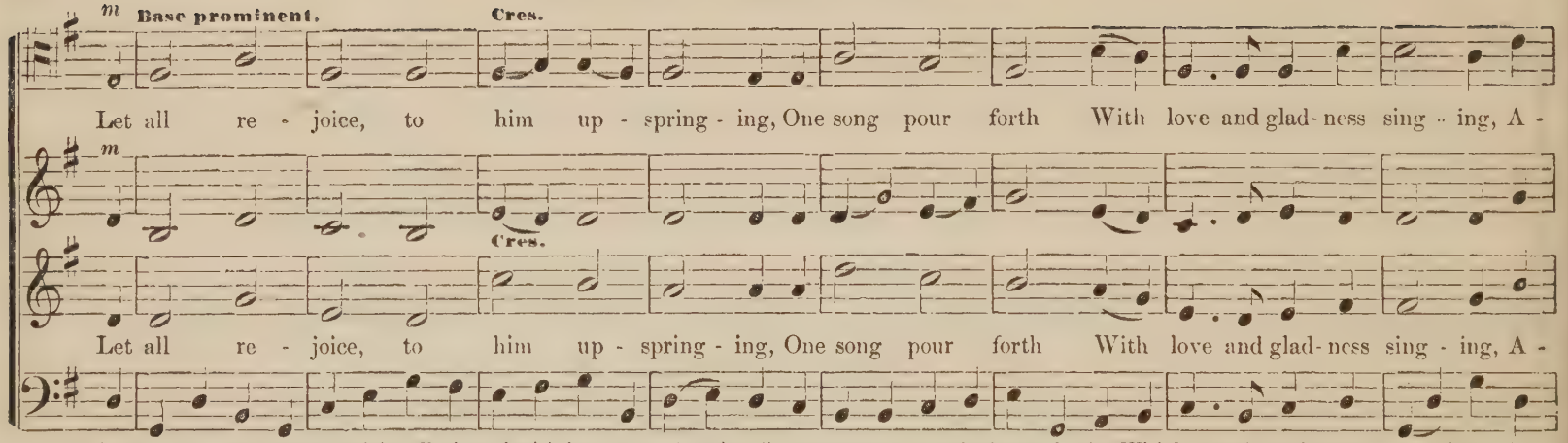
f

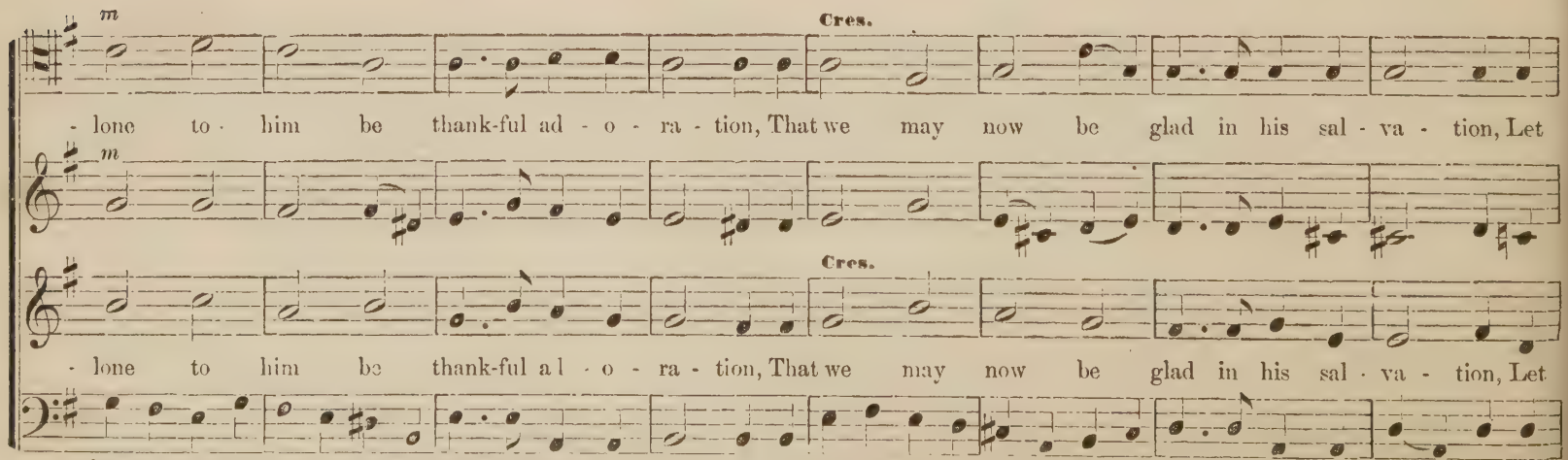
Je - ho - vah reigns, ex - alt his name for - ev - er, The boun - ti - ful, the mer - ci - ful, the ev - er bless-ed King;

To him be praise, whose mer - cies fail us nev - er; With thank-ful-ness and joy - ful-ness, his won-drous glo - ries sing;

To him be praise, whose mer - cies fail us nev - er; With thank-ful-ness and joy - ful-ness, his won-drous glo - ries sing;


m
f
Let dis - tant is - lands, in him re - joic - ing, With heart and voice their thank-ful tri - bute bring, Ex -
m
f
Let dis - tant is - lands, in him re - joic - ing, With heart and voice their thank-ful tri - bute bring, Ex -
- alt his name with joy - ful ac - cla - ma - tion, The boun - ti - ful, the mer - ci - ful, the ev - er bless - ed King.
- alt his name with joy - ful ac - cla - ma - tion, The boun - ti - ful, the mer - ci - ful, the ev - er bless - ed King.


m
Base prominent.
Cres.
Let all re - joice, to him up - spring - ing, One song pour forth With love and glad - ness sing - ing, A -
m
Cres.
Let all re - joice, to him up - spring - ing, One song pour forth With love and glad - ness sing - ing, A -
Let all the na-tions now rejoice, Each soul with joy up - spring - ing, One song pour forth with heart and voice, With love and glad - ness sing - ing, A


m
Cres.
- lone to him be thank-ful ad - o - ra - tion, That we may now be glad in his sal - va - tion, Let
m
Cres.
- lone to him be thank-ful a l - o - ra - tion, That we may now be glad in his sal - va - tion, Let
- lone to him on high be praise, and thankful ad - o - ra - tion, That we may now and all our days, be glad in his sal - va - tion, Let

m

all re - joice, to him up - spring - ing, One song pour forth with joy and glad-ness sing - ing,

m

all re - joice, to him up - spring - ing, One song pour forth with joy and glad-ness sing - ing,

all the na-tions now rejoice, Each soul with joy up - spring - ing, One song pour forth with heart and voice, With love and glad-ness sing - ing,

m

Cres.

A - lone to him, be to him our thank - ful ad - o - ra - tion, Re-joice, re - joice. . . . . re - joice. . . . . with

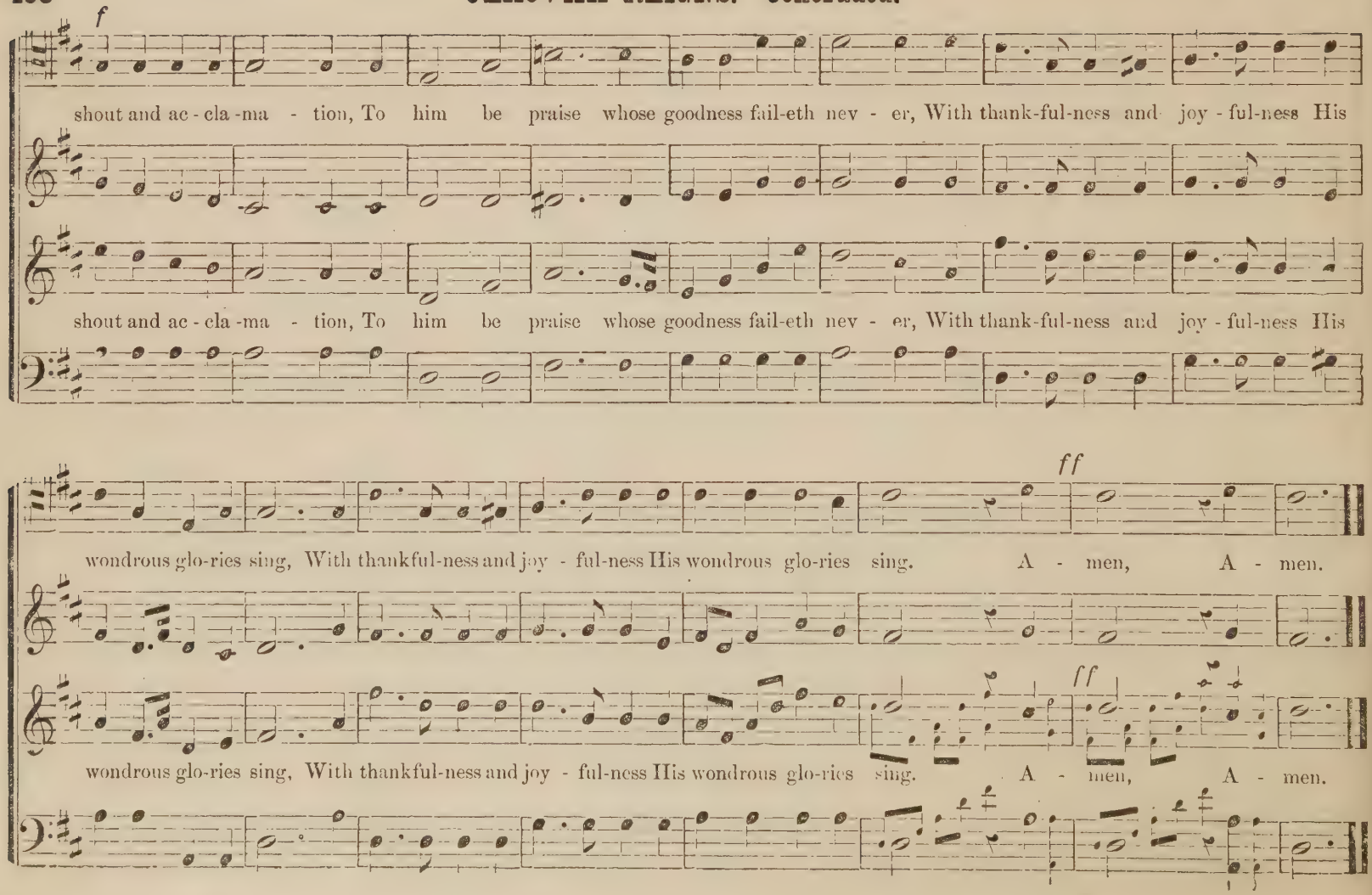
m

Cres.

A - lone to him be thank - ful ad - o - ra - - tion, re - joice, ... re - joice, ... with

A - lone to him, be to him our thank - ful ad - o - ra - tion, Re-joice, re - joice in him, Re - joice in him, with

JEHOVAH REIGNS. Concluded.



ALL YE NATIONS.

Grand Chorus form an old Mass, translated and adapted by G. F. ROOT.

Tenor or Soprano. Con Spirito.

All ye na-tions, O sing ye Je-ho-vah's praises, All ye na-tions, mag-ni-fy, glo-ri-fy evermore, Sing praises, sing praises, ex-

- alt and mag-ni-fy ev-er-more.

CHORUS.

All ye na-tions, Sing to Je-ho-vah, All ye na-tions, glo-ri-fy ev-ermore, Sing

All ye nations, O sing ye Je-ho-vah's praises, All ye nations, magni-fy, glo-ri-fy ev-ermore, Sing

Sing to Je-ho-vah, All ye na - - - tions.

praises, sing praises, sing praises to his name.

praises, sing praises, sing praises to his name.

Soprano.

Glo - ry give to God a - bove the heav'ns, a-bove the heav'ns, O praise and magnify his pow-er.

ALL YE NATIONS. Continued.

CHORUS.

Glo - ry give to God a - bove the heav'ns, a - bove the heav'ns, O praise and mag-ni - fy his power. All ye na-tions, sing to his

Glo - ry give to God a - bove the heav'ns, a - bove the heav'ns, O praise and mag-ni - fy his power. All ye na-tions, sing to his

ho - ly name, and re-joice in him with the voice, the voice of ex - ult - a - tion. All ye na - tions, sing to his ho - ly name.

ho - ly name, and re-joice in him with the voice, the voice of ex - ult - a - tion. All ye na - tions, sing to his ho - ly name.

Soprano.

And re - joice in him . . and re-joice in him with the voice, the voice of ex-ult - a - tion.

CHORUS.

Hal-le-lu-jah, A - men, hal-le-lu-jah,

Hal-le-lu-jah A - men, hal-le-lu-jah,

A - men. All ye na-tions, Sing to Je - ho - vah, All ye na - tions, glo - ri - fy ev-ermore, Sing prais-es, sing

A - men All ye na-tions, O sing ye Je - ho-vah's prais-es, All ye na -tions, mag-ni-fy, glo-ri - fy ev-er-more, Sing prais-es, sing

Sing to Je - ho - vah, All ye na - - tions,

prais-es, sing prais-es to his name, Sing prais - es, sing prais - es, sing, sing, and praise, and mag-ni - fy his great name, Sing

O praise Je - ho-vah, O praise Je-hovah, praise, Sing and praise, and mag-ni - fy his great name, O praise Je -

prais-es, sing prais-es to his name, O praise Je - ho-vah, O praise Je -hovah, praise, Sing and mag - - - ni - fy . . his name, O praise Je -

Sing prais - es, sing prais - es, sing, sing, and praise and magni - fy his great name, Sing

prais - es, sing prais - es, sing, sing and praise, and mag-ni - fy his great name, O mag-ni - fy his name, O mag-ni - fy his name.

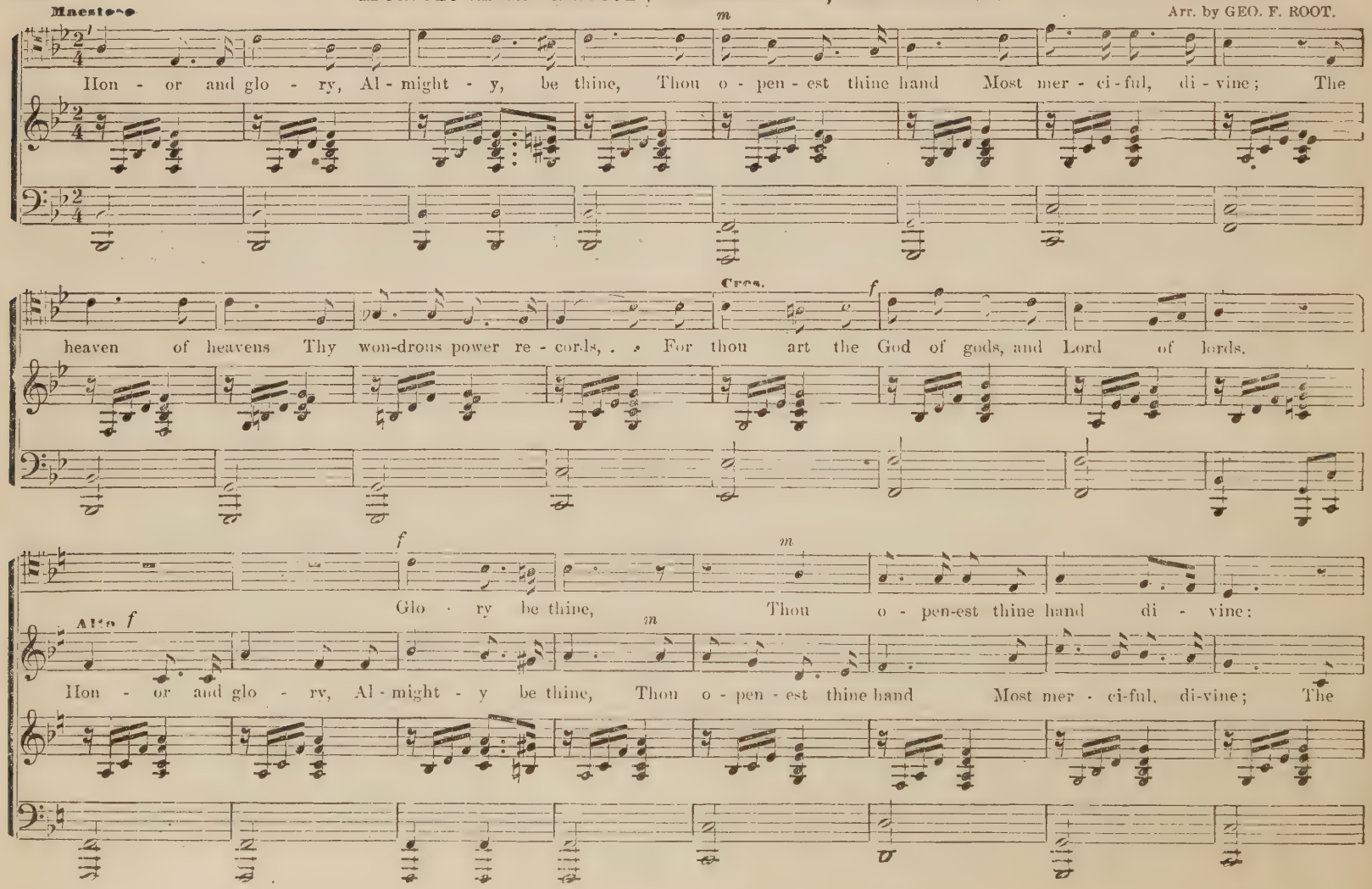
- ho-vah, O praise Je - ho - vah, praise, sing and praise, and mag-ni - fy his great name,

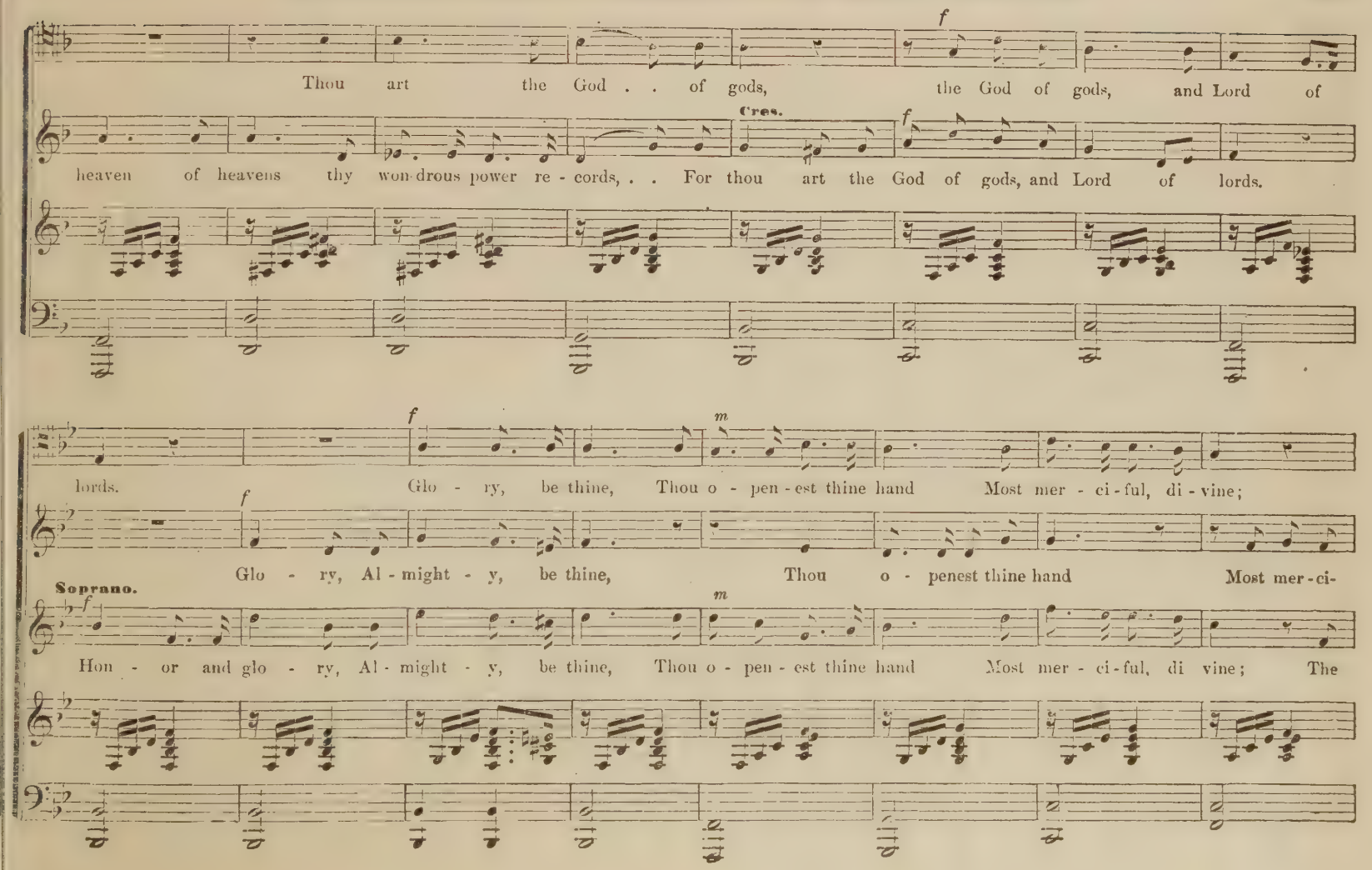
- h -vah, O pra se Je - ho - vah, praise, sing and mag - - - ni - fy . . . his name, O mag-ni - fy his name, O mag-ni - fy his name.

prais - es, sing prais - es, sing, sing, and praise, and magni - fy his great name,

HONOR AND GLORY, ALMIGHTY, BE THINE.

Grand Canon from Sir MICHAEL COSTA.
Arr. by GEO. F. ROOT.




f
Thou art the God . . of gods, the God of gods, and Lord of
Cres.
f
heaven of heavens thy won-drous power re - cords, . . For thou art the God of gods, and Lord of lords.
f
m
lords. Glo - ry, be thine, Thou o - pen - est thine hand Most mer - ci - ful, di - vine;
f
Glo - ry, Al - might - y, be thine, Thou o - penest thine hand Most mer - ci-
Soprano.
f
m
Hon - or and glo - ry, Al - might - y, be thine, Thou o - pen - est thine hand Most mer - ci - ful, di vine; The

HONOR AND GLORY, ALMIGHTY, BE THINE. Continued.

Cres. f

Thou art the God of gods, . . Thou art the God of gods, and Lord of lords.

ful; Thou art the God . . of gods, The God of gods, and Lord of

Cres. f

heaven of heavens Thy won-drous power re - cords, . . For thou art the God of gods, and Lord of lords.

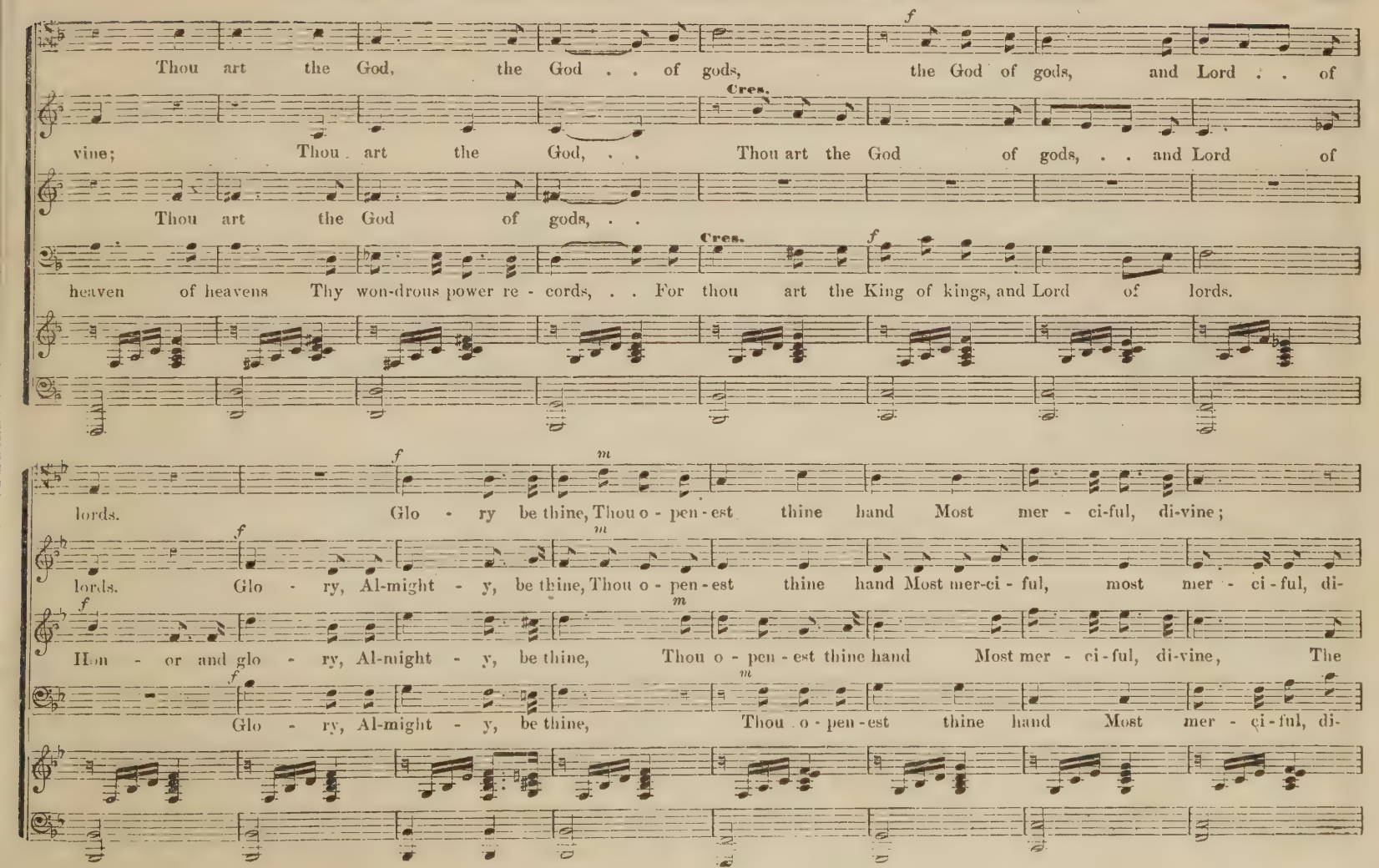
m

f Thou o - pen - est thine hand Most mer - ci-tul, di-vine;

lords. f Glo - ry be thine, m Thou o - pen - est thine hand Most mer - ci-ful, di-

f Glo - ry, Al - might - y, be thine, m Thou o - pen-est thine hand Most mer - ci-tul, di - vine;

f Hon - or and glo - ry, Al - might - y, be thine, m Thou o - pen - est thine hand Most mer - ci-ful, di - vine; The


f
Thou art the God, the God . . of gods, the God of gods, and Lord . . of
Cres.
vine; Thou art the God, . . Thou art the God of gods, . . and Lord of
Thou art the God of gods, . .
Cres.
f
heaven of heavens Thy won-drous power re - cords, . . For thou art the King of kings, and Lord of lords.
f
m
lords. Glo - ry be thine, Thou o - pen - est thine hand Most mer - ci-ful, di-vine;
f
m
lords. Glo - ry, Al-might - y, be thine, Thou o - pen - est thine hand Most mer-ci - ful, most mer - ci - ful, di-
f
m
Hon - or and glo - ry, Al-might - y, be thine, Thou o - pen - est thine hand Most mer - ci-ful, di-vine, The
f
m
Glo - ry, Al-might - y, be thine, Thou o - pen - est thine hand Most mer - ci-ful, di-

HONOR AND GLORY, ALMIGHTY, BE THINE. Continued.

f A little faster.

The heaven of heavens thy power re - cords, . . Thou art the God of gods, and Lord of lords.

vine; The heaven thy power re - cords, Thou art the God of gods, and Lord of lords.

Cres. *f*

heaven of heavens thy won-drous power re - cords, . . For thou art the God of gods, and Lord of lords. Thou art the

Cres. *f*

vine; The heaven thy power re - cords, Thou art the God, and Lord of lords.

mf Cres. *f* Dim.

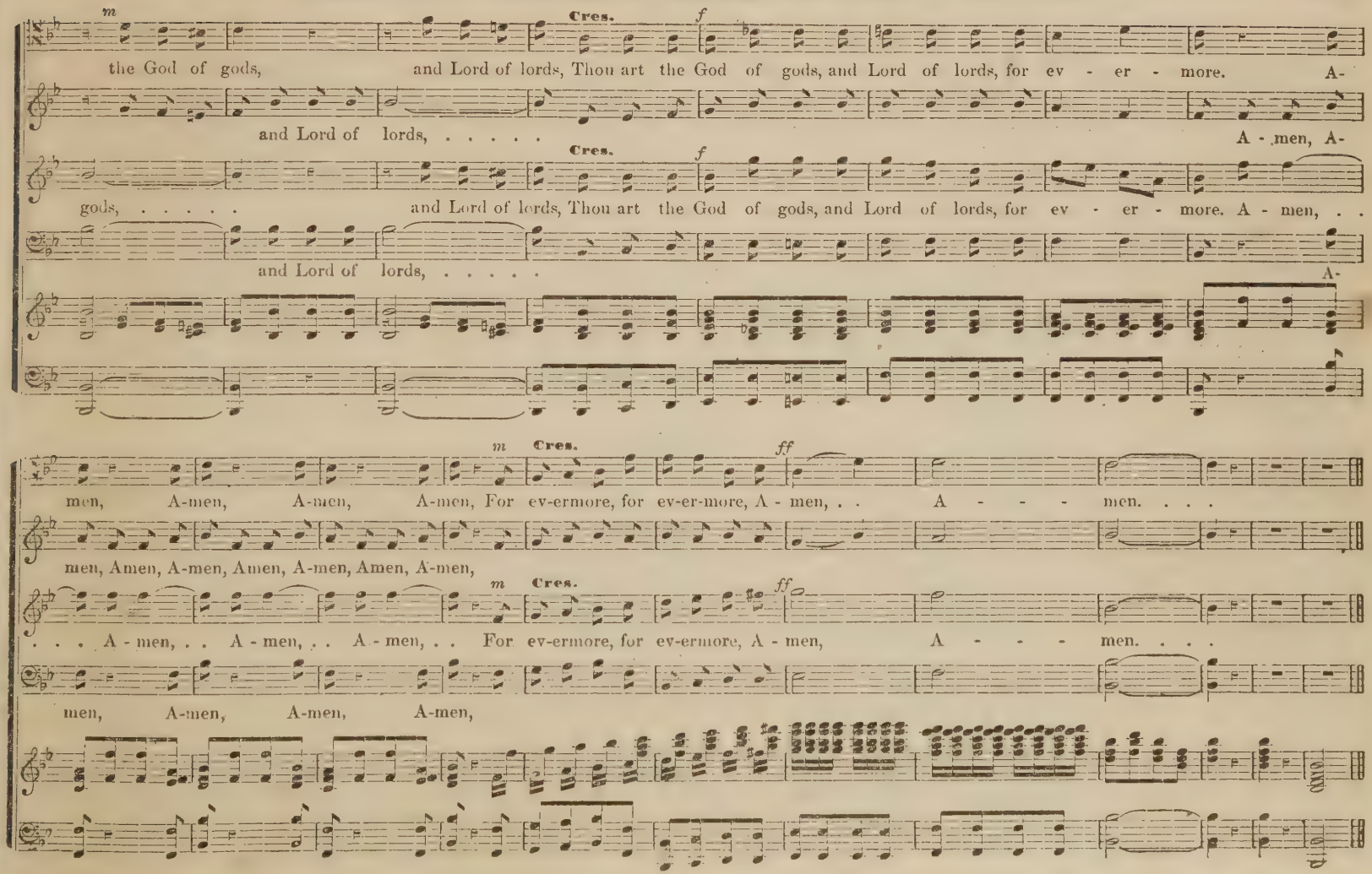
The God of gods, and Lord of lords, Thou art the God of gods, and Lord of lords, for ev - er - more,

and Lord of lords, ...

mf Cres. *f* Dim. *m*

God, ... and Lord of lords, Thou art the God of gods, and Lord of lords, for ev - er - more, Thou art the

and Lord of lords, ...


m
Cres.
f
the God of gods, and Lord of lords, Thou art the God of gods, and Lord of lords, for ev - er - more. A-
and Lord of lords, ... A - men, A-
Cres.
f
gods, ... and Lord of lords, Thou art the God of gods, and Lord of lords, for ev - er - more. A - men, . .
and Lord of lords, ... A-
m
Cres.
ff
men, A-men, A-men, A-men, For ev-ermore, for ev-er-more, A - men, . . A - - - - men. . . .
men, Amen, A-men, Amen, A-men, Amen, A-men,
m
Cres.
ff
. . . A - men, . . A - men, . . A - men, . . For ev-ermore, for ev-ermore, A - men, A - - - - men. . . .
men, A-men, A-men, A-men,

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